Baedeker's

PARIS

AND ITS

ENVIRONS

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PARIS

MONEY TABLE (comp. p. xi).

Approximate Equivalents.

French Money.		American Money		English Money.			German Money.	
Francs.	*Centimes.*	*Dollars.*	*Cents.*	*Pounds.*	*Shillings*	*Pence.*	*Marks.*	*Pfennigs.*
—	5 (= 1 sou)	—	1	—	—	1/2	—	4
—	25 (= 5 sous)	—	5	—	—	2 1/2	—	20
—	50 (= 10 „)	—	10	—	—	4 3/4	—	40
—	75 (= 15 „)	—	15	—	—	7 1/4	—	60
1	— (= 20 „)	—	20	—	—	9 3/4	—	80
2	— ———	—	40	—	1	7 1/4	1	60
3	— ———	—	60	—	2	4 3/4	2	40
4	— ———	—	80	—	3	2 1/2	3	20
5	— ———	1	—	—	4	—	4	—
6	— ———	1	20	—	4	9 3/4	4	80
7	— ———	1	40	—	5	7 1/4	5	60
8	— ———	1	60	—	6	4 3/4	6	40
9	— ———	1	80	—	7	2 1/2	7	20
10	— ———	2	—	—	8	—	8	—
11	— ———	2	20	—	8	9 3/4	8	80
12	— ———	2	40	—	9	7 1/4	9	60
13	— ———	2	60	—	10	4 3/4	10	40
14	— ———	2	80	—	11	2 1/2	11	20
15	— ———	3	—	—	12	—	12	—
16	— ———	3	20	—	12	9 3/4	12	80
17	— ———	3	40	—	13	7 1/4	13	60
18	— ———	3	60	—	14	4 3/4	14	40
19	— ———	3	80	—	15	2 1/2	15	20
20	— ———	4	—	—	16	—	16	—
25	— ———	5	—	1	—	—	20	—
100	— ———	20	—	4	—	—	80	—

PARIS

AND

ENVIRONS

WITH

ROUTES FROM LONDON TO PARIS

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 13 MAPS AND 38 PLANS

FIFTEENTH REVISED EDITION

LEIPZIG: KARL BAEDEKER, PUBLISHER
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1904

'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all!'

PREFACE.

The chief object of the Handbook for Paris, which is now issued for the fifteenth time, and corresponds with the fifteenth French edition, is to render the traveller as nearly as possible independent of the services of guides, commissionnaires, and innkeepers, and to enable him to employ his time and his money to the best advantage.

Objects of general interest, described by the Editor from his personal observation, are those with which the Handbook principally deals. A detailed account of all the specialties of Paris would of course far exceed the limits of a work of this character; but it will be found that the present volume, while recording the gigantic transformations in the external appearance of the city since the beginning of the Second Empire, has also bestowed considerable attention on the historical and archæological aspects of the French metropolis.

The Maps and Plans, upon which the utmost care has been bestowed, will, it is hoped, be found serviceable. Those which relate to Paris itself (one clue-map, one large plan, five special plans of the most important quarters of the city, and one omnibus-plan) have been collected in a separate cover at the end of the volume, and may if desired be severed from the Handbook altogether. The subdivision of the Plan of the city into three sections distinguished by different colours will be found materially to facilitate reference, as it obviates the necessity of unfolding a large sheet of paper at each consultation.

A short account of the routes from London to Paris, and of the principal towns of Northern France, with their magnificent Gothic churches, will be acceptable to most travellers.

In the Handbook are enumerated both the first-class hotels and those of humbler pretension. The latter may often be selected by the 'voyageur en garçon' with little sacrifice of real comfort, and considerable saving of expenditure. The asterisks indicate those hotels and restaurants which the Editor has reason to believe to be provided with the comforts and conveniences expected in an up-to-date establishment, and also to be well managed and with a reasonable scale of

charges. Houses of a more modest character, when good of their class, are described as 'good' or 'very fair'. At the same time the Editor does not doubt that comfortable quarters are to be obtained at houses both of the first and second class that he has not recommended or even mentioned. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment experienced by the traveller often depends on circumstances which can neither be foreseen nor controlled.

The Editor begs to tender his grateful acknowledgments to travellers who have sent him information for the benefit of the Handbook, and hopes that they will continue to favour him with such communications, especially when the result of their own experience. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

R. = room, route.
A. = attendance.
L. = light.
B. = breakfast.
D. = dinner.
déj. = déjeuner (luncheon).
pens. = pension, *i.e.* board and lodging.
rfmts. = refreshments.
omn. = omnibus.
carr. = carriage.
Av. = Avenue.
Boul. = Boulevard.
fr. = franc.
c. = centime.
N. = north, northern, etc.
S. = south, etc. Also, supper.
E. = east, etc.
W. = west, etc.
M. = Engl. mile.
r. = right.
l. = left.
ft. = Engl. foot.
kil. = kilomètre.
kg. = kilogramme.
hr. = hour.
min. = minute.
ca. = circa (about).
comp. = compare.

The letter *d* after a name, with a date, indicates the year of the person's death.

Asterisks are used as marks of commendation.

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INTRODUCTION.

I. Language. Money. Expenses. Season. Passports. Custom House.

Language. For those who wish to derive instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with French is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English 'valets de place', and English shops; but the visitor who is dependent upon these is necessarily deprived of many opportunities of becoming acquainted with the most interesting characteristics of the place.

Money. The decimal Monetary System of France is extremely convenient in keeping accounts. The Banque de France issues *Banknotes* of 5000, 1000, 500, 200, 100, and 50 francs, and these are the only banknotes current in France. The French *Gold* coins are of the value of 100, 50, 40, 20, 10, and 5 francs; *Silver* coins of 5, 2, 1, and $^1/_2$ franc; *Bronze* of 10, 5, 2, and 1 centime (100 centimes = 1 franc). '*Sou*' is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes called 'une pièce de cent sous', 2 fr. = 40 sous, 1 fr. = 20 sous, $^1/_2$ fr. = 10 sous. Italian, Belgian, Roumanian, and Swiss gold coins are also received at their full value, and the Austrian gold pieces of 4 and 8 florins are worth exactly 10 and 20 fr. respectively. Belgian, Swiss, and Greek silver coins (except Swiss coins with the seated figure of Helvetia) are also current at full value; but Italian silver coins, with the exception of 5-lira pieces, should be refused. The stranger should also be on his guard against counterfeit silver coins, and should refuse obsolete coins such as those with heads of Louis Philippe or of Napoleon without the laurel wreath. The only foreign copper coins current in France are those of Italy, but others are frequently accepted without demur.

English banknotes, gold, and even silver are generally received at the full value. The table at the beginning of the book shows the comparative value of the French, English, American, and German currencies, when at par. The currency of Belgium, Switzerland, Italy, and Greece is the same as that of France.

The traveller should always be provided with small change *(petite monnaie)*, as otherwise he may be put to inconvenience in giving gratuities, purchasing catalogues, etc.

Expenses. The cost of a visit to Paris depends of course on the tastes and habits of the traveller. If he selects a hotel of a

high class, dines at the table d'hôte, visits the theatres, drives in the parks and environs, and finally indulges in suppers *à la carte*, he must be prepared to spend 30-40 fr a day or upwards. Those, however, who visit Paris for the sake of its monuments, its galleries, its collections, and not for its pleasures, will have little difficulty, with the aid of the information in the Handbook, in limiting their expenditure to 15-20 fr. a day.

SEASON. Spring and autumn are the best seasons for a visit to Paris, the former perhaps deserving the preference as having fewer rainy days. The long days of summer are in some respects admirably adapted for sight-seeing; but the heat is often excessive, and the absence after June of a large proportion of the ordinary residents deprives the city of one of its most characteristic features.

PASSPORTS are now dispensed with in France, but they are often useful in proving the traveller's identity, procuring admission to museums on days when they are not open to the public, obtaining delivery of registered letters, etc.

Among the principal passport-agents in London are: Buss, 4 Adelaide Street, Strand (charge 4*s.*, including agent's fee); C. Smith and Son, 23 Craven Street, Charing Cross (inclusive fee 4*s.*); Thomas Cook and Son, Ludgate Circus (fee 3*s.* 6*d.*); and Henry Blacklock and Co. (Bradshaw's Guides, fee 5*s.*).

CUSTOM HOUSE. In order to prevent the risk of unpleasant detention at the 'douane' or custom-house, travellers are strongly recommended to avoid carrying with them any articles that are not absolutely necessary. Cigars, tobacco, and matches are chiefly sought for by the custom-house officers. The duty on cigars amounts to about 13*s.*, on tobacco to 6-10*s.* per lb. Articles liable to duty should always be 'declared'. Books and newspapers occasionally give rise to suspicion and may in certain cases be confiscated. — The *octroi* is a duty on comestibles levied at the entrance of Paris and other large towns, but travellers' luggage is usually passed on a simple declaration that it contains none.

II. Railways.†

The fares per English mile are approximately: 1st cl. 18 c., 2nd cl. 12 c., 3rd cl. 8 c., to which a tax of ten per cent on each ticket costing more than 10 fr. is added. Return-tickets *(Billets*

† Railway-station, *la gare* (also *l'embarcadère*); booking-office, *le guichet* or *bureau;* first, second, or third class ticket, *un billet de première, de seconde, de troisième classe;* to take a ticket, *prendre un billet;* to register the luggage, *faire enregistrer les bagages;* luggage-ticket, *bulletin de bagage;* waiting-room, *salle d'attente;* refreshment-room, *le buffet* (third class, *la buvette*); cloak-room, *la consigne;* platform, *le quai, le trottoir;* carriage, *le wagon;* compartment, *le compartiment, le coupé;* smoking compartment, *fumeurs;* ladies' compartment, *dames seules;* guard, *conducteur;* porter, *facteur;* to enter the carriage, *monter en wagon;* take your seats! *en voiture!* to alight, *descendre;* to change carriages, *changer de voiture;* express train to Calais, *le train express pour Calais, l'express de Calais.*

d'aller et retour) are issued by all the railway-companies at a reduction of 20-25 per cent; those issued on Sat. and the eves of great festivals are available for three days. On some of the suburban lines, however, there is no reduction on return-tickets Tickets are usually collected at the 'sortie'. The mail trains *('trains rapides')* generally convey first-class passengers only, and the express trains *('trains express')*, first-class and second-class only. The carriages are inferior to those in most other parts of Europe. The trains are not always provided with smoking carriages, but in the others smoking is allowed unless any one of the passengers objects.

Before starting, travellers are generally cooped up in the close and dusty waiting-rooms, and are not admitted to the platform until the train is ready to receive them; nor is any one admitted to the platform to take leave of friends without a platform-ticket (10 c.) which may be obtained from the ticket-checker or in some cases (*e.g.* at the Gare de Lyon) from an automatic machine.

Travellers within France are allowed 30 kilogrammes (66 Engl. lbs.) of luggage free of charge; those who are bound for foreign countries are allowed 25 kilogr. only (55 lbs.); 10 c. is charged for booking. At most of the railway-stations there is a *consigne*, or left-luggage office, where a charge of 10 c. per day is made for one or two packages, and 5 c. per day for each additional article. Where there is no *consigne*, the employees will generally take care of luggage for a trifling fee. The railway-porters *(facteurs)* are not entitled to remuneration, but it is usual to give a few sous for their services. The occasionally extortionate demands of the Parisian porters should be firmly resisted. — *Dog Tickets* cost 30 c. for 20 kilomètres (12½ M.) or less, and 5 c. for each additional 3 kilomètres (1¾ M.), with 10 c. for 'registration'.

Railway Restaurants (usually dear and often poor) are found at the principal stations, but the stoppages of the trains are usually so short that travellers are advised to carry the necessary provisions with them. *Sleeping Carriages (Wagons-lits)* and *Restaurant Carriages (Wagons-restaurants)* are run in the chief night and day expresses respectively. Déj. 3½-5, D. 4½-7 fr. (wine extra), according to the line; 2nd cl. on certain lines in Normandy, déj. 2¼, D. 3½ fr. — *Pillows* and *Coverlets* may be hired at the chief stations (1 fr.).

The most trustworthy information as to the departure of trains is contained in the *Indicateur des Chemins de Fer*, published weekly (85 c.). There are also separate and less bulky time-tables for the different lines (*'Livrets Chaix'*): du Nord, de l'Est, de l'Ouest, etc. (50 c.); and the *Livret Chaix des Environs de Paris* (40 c.).

Railway time is always that of Paris, but the clocks in the interior of the stations, by which the trains start, are purposely kept five min. slow. Belgian (Greenwich or West Europe) railway time is 4 min. behind, and 'Mid Europe' time (for Germany, Switzerland, and Italy) 56 min. in advance of French railway time.

III. Outline of History.

The history of Paris throughout is intimately involved with that of France; and the following chronological sketch includes the chief historical events mentioned in our description of the city.

At the time of the conquest of Gaul by *Julius Caesar* (B. C. 58-51), the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief village was *Lutetia*, situated on the present island of *La Cité*. In course of time Lutetia gradually increased in importance and became the occasional residence of several Roman emperors, among whom were *Constantius Chlorus* (293-306), who built the palace of the *Thermae*, and *Julian the Apostate* (361-363), who referred to it as his 'dear Lutetia'. Gratian was defeated and slain by Maximus in the vicinity (383).

Christianity was introduced by *St. Denis* about 250 A.D.; and in 360 a council was convened in the town under the name of *Parisea Civitas*, whence the modern name is derived. — In the 4th cent. France was invaded by the Franks, the Burgundians, and Visigoths; the Roman power collapsed; and feudalism began.

Merovingian Dynasty. — Clovis I. (481-511), son of *Childeric*, king of the Ripuarian Franks of Tournai, finally expelled Syagrius, son of the last Roman governor, embraced Christianity, and united all the Franks under the *Merovingian Dynasty*, which was so named from *Meroveus* or *Merwig*, grandfather of Clovis. This dynasty, however, rapidly degenerated, the Frankish kingdom was several times divided, and a bitter rivalry arose between Austrasia, the kingdom of the E. Franks, and Neustria, that of the W. Franks. The descendants of Pepin of Heristal, the chief nobles of Austrasia and mayors of the palace in that kingdom and afterwards in Neustria and Burgundy also, seized the supreme power. In 732 *Charles Martel* defeated the Saracens at Poitiers.

Carlovingian Dynasty. — Pepin, *le Bref* (752-768), son of Charles Martel, founded the second dynasty, the greatest member of which was Charlemagne (768-814). Charlemagne warred successfully against the Saracens, the Longobards, the Saxons, and the Avars, and was crowned emperor by the pope in 800. On the death of his son Louis I., *le Débonaire* (814-840), his possessions were divided by the Treaty of Verdun (843). France fell to Charles II., *le Chauve* (840-877), while *Louis the German* became king of Germany, and *Lothaire* received Italy, Burgundy, and Lorraine. Charles le Chauve was succeeded by Louis II., *le Bègue* (877-879), Louis III. and Carloman (879-882), then by Carloman alone (882-894), all of whom proved unable to defend their country against the incursions of the Normans. Charles III., *le Gros*, son of Louis the German and German emperor, was invited in 884 to succeed Carloman. He, however, left the defence of Paris to Count Odo, or *Eudes*, in whose favour he was deposed in 887. Charles III., *le Simple* (898-923), son of Louis le Bègue, succeeded Eudes and founded the duchy of

Normandy, but had to yield his throne to ROBERT (922-23), brother of Eudes, who was followed by his son-in-law RAOUL (923-936). The last three Carlovingians, LOUIS IV., *d'Outremer* (936-954), LOTHAIRE (954-986), and LOUIS V., *le Fainéant* (986-987), were less powerful than the Dukes of France, *Hugh the Great*, son of Robert, and *Hugh Capet*.

Capetian Dynasty. HUGH CAPET was the founder of the third or *Capetian Dynasty* (987). — UNDER ROBERT II., *le Pieux* (996-1031), HENRI I. (1031-60), and PHILIP I. (1060-1108), France suffered from internal discord and wars with the dukes of Normandy. First Crusade, under *Godfrey de Bouillon*, 1096. — LOUIS VI., *le Gros* (1108-1137), encouraged the establishment of 'communes', as a check upon the power of the nobles. His minister was *Suger*, Abbot of St. Denis (p. 372). — LOUIS VII., *le Jeune* (1137-80), takes part in the Second Crusade (1147). His divorced wife, Eleanor of Guienne and Poitou, marries Henry Plantagenet, afterwards Henry II. of England. — PHILIP II., *Auguste* (1180-1223), undertakes the Third Crusade, in company with *Richard Coeur-de-Lion*, 1189. On his return he attacks the English possessions in France, and defeats the English, Flemish, and German troops at *Bouvines* in 1214. — LOUIS VIII., *le Lion* (1223-26).

LOUIS IX., *St. Louis* (1226-70). This reign may be regarded as the most flourishing period in the mediæval history of France. None of the four legitimate estates — king, barons, church, municipalities — were unduly strong. Architecture (Gothic style) and poetry flourished. Seventh and Eighth Crusades (to Egypt and Tunis). — PHILIP III., *le Hardi* (1270-85), acquires Provence by inheritance. — PHILIP IV., *le Bel* (1285-1314), continues the struggle against England, and conquers Flanders. Financial difficulties complicated by disputes with Pope Boniface VIII., leading to the suppression of the order of Knights Templar and the transference of the papal residence to Avignon. Public authority ('pouvoir publique') takes the place of feudal and ecclesiastical jurisdictions. The *Etats Généraux* convoked for the first time. — LOUIS X., *le Hutin* (1314-16). — PHILIP V., *le Long* (1316-22). — CHARLES IV., *le Bel* (1322-28), dies without issue.

House of Valois. — PHILIP VI. (1328-50). War with England, 1337 ('Guerre de Cent Ans', 1337-1453). Battle of *Crécy*, 1346.

JOHN II., *le Bon* (1350-64); defeated and taken prisoner by the English at *Poitiers*, 1356. *Etienne Marcel*, prévôt des marchands, extends the fortifications of Paris and organizes the citizens for its defence, but is slain by an adherent of the Dauphin (1358). Peace of *Brétigny*, 1360.

CHARLES V., *le Sage* (1364-80). The English expelled by *Bertrand du Guesclin*. Foundation of the *Bibliothèque Nationale*, the *Bastille*, and the *Palais des Tournelles*. Extension and re-fortification of Paris.

Charles VI. (1380-1422) becomes insane in 1392. The Flemings defeated at *Rosbecque*, 1382. Paris, like the rest of France, torn by the factions of the Armagnacs. The French under the *Constable d'Albret* defeated by Henry V. of England at *Agincourt*, 1415. Paris occupied by the English, 1421.

Charles VII. (1422-61). The siege of Orleans raised by *Joan of Arc*, 1429. Coronation at Rheims. Joan burned at Rouen, 1431. Calais the only English possession in France.

Louis XI. (1461-83), after suppressing the *Ligue du Bien Public*, succeeds in establishing the administrative and territorial unity of the country. Burgundy, Franche-Comté, Artois, and Provence are added to the French crown. Introduction of printing and establishment of a post-office.

Charles VIII. (1483-98) acquires Brittany by his marriage with Anne de Bretagne. Conquest of Naples, 1495. Paris scourged by famine and plague.

Louis XII. (1498-1515), *'le père du peuple'*, first king of the younger branch of the House of Valois, conqueror of Milan and (in alliance with the Spaniards) of Naples. Having quarrelled with his Spanish allies, he is defeated by them on the *Garigliano* (1503), in a battle in which *Bayard* takes part. The League of Cambrai is formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians are defeated at *Agnadello*, 1509; but they succeed in destroying the League, and defeat the French at *Ravenna*, 1512.

Francis I. (1515-47), of the second branch of the House of Valois, defeats the Swiss at *Marignano* and recovers the Duchy of Milan. Four wars with Charles V. for the possession of Burgundy and Milan. Francis defeated and taken prisoner at *Pavia*, 1525. The king was a patron of art and adorned and improved Paris. The palace of the *Louvre* and the *Hôtel de Ville* were begun in this reign, many new buildings erected, churches restored, and fortifications extended.

Henri II. (1547-59), husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 186). Metz, Toul, and Verdun annexed to France, 1556. Final expulsion of the English.

Francis II. (1559-60), husband of *Mary Stuart* of Scotland.

Charles IX. (1560-74), brother of Francis II. Regency of *Catherine de Médicis*, the king's mother. Beginning of the *Religious Wars*. Louis de Condé, Antoine de Navarre, and Admiral Coligny, leaders of the Huguenots; François de Guise and Charles de Lorraine command the Roman Catholic army. *Massacre of St. Bartholomew*, 24th August, 1572. Building of the *Tuileries*.

Henri III. (1574-89), brother of his two predecessors; flies from Paris, where a rebellion had broken out, by the advice of his mother, Catherine de Médicis (d. 1588); assassinated at St. Cloud by Jacques Clément, a Dominican friar.

House of Bourbon. — Henri IV. (1589-1610), first monarch of the *House of Bourbon*, defeats the Roman Catholic League at *Arques* in 1589 and at *Ivry* in 1590, becomes a Roman Catholic in 1593, and captures Paris in 1594. *Sully*, his minister. Religious toleration granted by the Edict of Nantes (1598). Henri, divorced from Margaret of Valois in 1599, marries Marie de Médicis the following year; assassinated by Ravaillac in 1610. Paris greatly embellished during this reign; the *Pont Neuf* finished and the Louvre enlarged.

Louis XIII. (1610-43), a feeble monarch, under the regency of his mother, Marie de Médicis, and the influence of his favourites, Concini and De Luynes, until 1624, when *Richelieu* (d. 1642) becomes minister. English fleet defeated at *Ré*, 1627; *La Rochelle* taken from the Huguenots. France takes part in the Thirty Years' War against Austria. The embellishment of Paris continued; new bridges, quays, and streets constructed and the *Jardin des Plantes* established.

Louis XIV., *le Grand* (1643-1715), under the regency of his mother, *Anne of Austria*. Ministers: *Mazarin* (d. 1661); *Louvois* (d. 1691), who reorganized the military forces and established the standing army; and *Colbert* (d. 1683), who reformed all branches of the administration. Generals: *Turenne* (d. 1675), *Condé* (d. 1686), *Luxembourg* (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé (Duc d'Enghien) defeats the Spaniards at *Rocroy* in 1643, and at *Lens* in Holland in 1648. Turenne defeats the Bavarians at *Nördlingen*, 1644. The Peace of Westphalia (1648) assigns *Alsace* to France, with the exception of Strassburg and Montbéliard. Submission of the Fronde. Peace of the Pyrenees, with Spain, 1659. Louis marries *Maria Theresa*, daughter of Philip IV. of Spain, 1660.

Death of Mazarin, 1661. The king governs alone. After the death of his father-in-law Louis lays claim to the Spanish Netherlands. Turenne conquers Hainault and part of Flanders, 1667. Condé occupies the *Franche Comté*. Peace of Aix-la-Chapelle, in consequence of the Triple Alliance, 1668.

War with Holland, Passage of the Rhine, 1672. Occupation of the provinces of Utrecht and Guelderland. Victories of Turenne over the Imperial army in Alsace, 1674. Death of Turenne at Sassbach, 1675.

Admiral Duquesne defeats the Dutch fleet near *Syracuse*, 1676. Marshal Luxembourg defeats William of Orange at *Montcassel*, 1677. Peace of *Nymwegen*, 1687. Strassburg occupied, 1681. Occupation of Luxembourg. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate, 1688. Marshal Luxembourg defeats the Imperial troops at *Fleurus* (1690) and *Steenkerke* (1692), and William of Orange at *Neerwinden*, 1693. Catinat defeats the Duke of Savoy at *Marsaglia*, 1693. The French fleet under Admiral Tourville defeated by the English at *La Hogue*, 1692. Peace of *Ryswyck*, 1697.

Spanish war of succession, 1701-14. Victory of Vendôme at *Vttioria* (1702), and of Tallard at *Speyer* (1702). Taking of *Landau*, 1702. Victory at *Höchstädt* (1703); defeat at *Höchstädt*, or *Blenheim* (1704), by the Duke of Marlborough and Prince Eugene of Savoy. Marshal Villars defeated by Prince Eugene at *Turin* (1706), and by Marlborough and the Prince at *Ramillies* (1709), *Oudenarde* (1708), and *Malplaquet* (1709). Peace of *Utrecht*, 1713. Peace of *Rastadt*, 1714.

Louis XIV. pushed the doctrine of absolute power to extremes, but at the same time endeavoured to justify his theories by the exact discharge of his kingly duties. He aimed at conferring a homogeneous administration upon France and at distributing the burden of taxation more justly, and favoured industry and commerce, thus laying the foundations of the future prosperity of the country. *Le Brun*, the painter, to whom was entrusted the decoration of the royal palaces, was as absolute in the domain of art as the king was in that of government. The *Académies des Beaux-Arts, des Inscriptions*, and *des Sciences* were founded in this reign, in which also French literature attained its zenith: *Corneille, Racine, Molière, La Fontaine, Boileau, Bossuet, Fénelon, Descartes, Pascal, La Bruyère, Mme. de Sévigné*, etc. — More than eighty streets and thirty-three churches were added to Paris; the *Hôtel des Invalides*, the *Observatory*, and the *Colonnade of the Louvre* were completed; the *Collège Mazarin*, the *Gobelins*, and several triumphal arches were begun, and the fortifications were converted into boulevards. The Palace of Versailles enlarged.

Louis XV. (1715-74); eight years' regency of the *Duke of Orleans*. Marries *Marie Leszczinska* of Poland (1725). The king took no interest in public affairs, but abandoned himself to a life of pleasure. After the regency France was governed successively by the *Duc de Bourbon* (1723-26), *Cardinal Fleury* (1726-43), the minions of *Mme. de Pompadour* (1745-62), the king's mistress, the *Duc de Choiseul* (1758-62), and the créatures of *Mme. Dubarry*, another royal mistress. Austrian War of Succession (1741-48). Defeat at *Dettingen* by George II. of England (1743). Defeat of the Dutch and English at *Fontenoy* (1745), of the Austrians under Charles of Lorraine at *Rocoux* (1746), and of the Allies near *Laeffelt (Lawfeld)* in 1747. Taking of *Maastricht* and Peace of *Aix-la-Chapelle*, 1748. Naval war against England.

Seven years' war with England (1756-63). Duke of Cumberland defeated by Marshal d'Estrées, 1757. The French under Prince de Soubise defeated the same year by Frederick the Great at *Rossbach*, and in 1758 at *Crefeld*, by the Duke of Brunswick. The French defeated at *Minden* (1759). The French defeated by Marshal Broglie at *Bergen*, 1760. — French possessions in N. America surrendered at the *Peace of Paris*, 1763. — Acquisition of *Lorraine* (1766) and *Corsica* (1768). — From this reign date the *Panthéon*,

the *Ecole Militaire*, the *Palais Bourbon*, the *Mint*, and other important buildings; and the Jardin des Plantes was extended.—*Voltaire, Rousseau,* and *Diderot* the most influential writers.

Louis XVI. (1774-93), married to *Marie Antoinette*, daughter of Francis I. and Maria Theresa, 1770. American War of Independence against England, 1777-83. Exhaustion of the finances of France; *Vergennes*, *Turgot*, *Necker*, *de Calonne*, *de Brienne*, and *Necker* (a second time), ministers of finance.

1789. Revolution. Assembly of the *States General* at Versailles, 5th May. Their transformation into a *National Assembly*, 17th June. Oath of the Jeu de Paume (p. 342), 20th June. National Guard established, 13th July. Storming of the Bastille, 14th July. The 'Femmes de la Halle' at Versailles, 5th Oct. Confiscation of ecclesiastical property, 2nd Nov.

1790. Fête de la Fédération in the Champ-de-Mars (p. 304).

1791. The Emigration. The royal family escapes from Paris, but is intercepted at Varennes, 22nd June. Oath to observe the Constitution, 14th Sept. *Assemblée Législative.*

1792. War with Austria, 20th April. Storming of the Tuileries, 10th Aug. The king arrested, 11th Aug. Massacres in Sept. Cannonade of *Valmy* against the Prussians, 20th Sept. The *National Convention* opened, and royalty abolished, 21st Sept.

First Republic proclaimed, 25th Sept. Custine enters *Mayence*, 21st Oct. Battle of *Jemappes* against the Austrians, 6th Nov. Conquest of Belgium.

1793. Louis XVI. beheaded, 21st Jan. Republican reckoning of time introduced, 22nd Sept.†. Reign of Terror. The queen beheaded, 16th Oct. Worship of Reason introduced, 10th Nov.

1794. Robespierre's fall and execution, 27th July (9th Thermidor).

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists, 4th Oct. (13th Vendémiaire). Directory established, 27th Oct.

1796. Bonaparte's successes in Italy (*Montenotte*, *Millesimo*, *Lodi*, *Milan*, *Mantua*, *Castiglione*, *Bassano*, and *Arcole*). French

† The year had 12 months: Vendémiaire (month of the *vendange*, or vintage) from 22nd Sept. to 21st Oct., Brumaire (*brume*, fog) 22nd Oct. to 20th Nov., and Frimaire (*frimas*, hoar-frost) 21st Nov. to 20th Dec., were the three autumn-months; — Nivôse (*neige*, snow) 21st Dec. to 19th Jan., Pluviôse (*pluie*, rain) 20th Jan. to 18th Feb., and Ventôse (*vent*, wind) 19th Feb. to 20th March, winter-months; — Germinal (*germe*, germ), 21st March to 19th April, Floréal (*fleur*, flower) 20th April to 19th May, and Prairial (*prairie*, meadow) 20th May to 18th June, spring-months; — Messidor (*moisson*, harvest) 19th June to 18th July, Thermidor (*therme*, warmth) 19th July to 17th Aug., and Fructidor (*fruit*, fruit) 18th Aug. to 16th Sept., summer months. — Each month had 30 days, and consisted of 3 decades, weeks being abolished. At the close of the year there were 5 *jours complémentaires*, 17th to 21st Sept. — The republican calendar was discontinued by a decree of 9th Sept., 1805.

armies repulsed in Germany, Switzerland, and Italy. Return of Bonaparte to France.

1797. Victory at *Rivoli*, 14th Jan. Taking of *Mantua*, 2nd Feb. The Austrians commanded by Archduke Charles, at first victorious, are defeated by Bonaparte. Peace of *Campo Formio*, 17th Oct. Change in the Directory on 18th Fructidor (4th Sept.).

1798. Bonaparte in Egypt. Victory of the *Pyramids*, 21st July. Defeated by Nelson at the battle of the Nile, 1st Aug.

1799. Bonaparte invades Syria. Acre attacked. Victory of *Aboukir*, 25th July. Fall of the Directory, 9th Nov. (18th Brumaire). Establishment of the Consulate, 24th Dec. Bonaparte First Consul.

1800. Bonaparte's passage of the St. Bernard, 13-16th May. Victories at *Piacenza*, *Montebello*, *Marengo*, and *Hohenlinden*. Attempt to assassinate Napoleon at Paris, 23rd Dec.

1801. Peace of *Lunéville* with Germany, 9th Feb. Concordat, 17th July.

1802. Peace of *Amiens* with England, 27th March. Bonaparte (with Cambacérès and Lebrun) elected Consul for life, 2nd Aug.

First Empire. 1804. Napoleon I. proclaimed emperor by the Senate, 18th May; crowned at Notre-Dame by Pope Pius VII., 2nd Dec.

1805. Renewal of war with Austria. Capitulation of *Ulm*, 17th Oct. Defeat of *Trafalgar*, 21st Oct. Battle of *Austerlitz*, 2nd Dec. Peace of *Pressburg*, 26th Dec.

1806. Establishment of the Rhenish Confederation, 12th July. War with Prussia. Battles of *Jena* and *Auerstädt*, 14th Oct. Entry into Berlin, 27th Oct. Continental blockade.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, 8th July. Occupation of *Lisbon*, 30th Nov.

1808. War in Spain, in order to maintain Joseph Bonaparte on the throne. Code Napoléon.

1809. Conquest of *Saragossa*. Renewed war with Austria. Battle of *Eckmühl*. Vienna entered, 13th May. Battles of *Aspern*, or *Essling*, and *Wayram*. Peace of Vienna, 14th Oct. Abolition of the temporal power of the pope.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis II. of Austria, 11th March. Napoleon at his zenith.

1812. Renewed war with Russia. Battles of *Smolensk* and *Borodino*. *Moscow* entered, 15th Sept. Retreat begun, 19th Oct. Passage of the *Beresina*. — Wellington's victory at *Salamanca*.

1813. Battles of *Lützen*, *Bautzen*, *Grossbeeren*, *Dresden*, *Katzbach*, *Kulm*, *Leipzig* (16-18th Oct), *Hanau*, etc.

1814. Battles of *Brienne*, *La Rothière*, *Montmirail*, *Laon*, *Arcis-sur-Aube*, and *Paris*. The Allies enter Paris, 31st March. Abdication of the Emperor, 11th April. His arrival at *Elba*, 4th May.

The frightful scenes of devastation enacted during the Revolution, especially in 1793, were at least beneficial in sweeping away

the overgrown conventual establishments, which occupied the best sites and one-third of the area of the city. The *Musée of the Louvre* was founded under the Directory, while extensive improvements in Paris were undertaken under Napoleon (p. xxvi).

Restoration. 1814. Louis XVIII. (1814-24) proclaimed king, 6th April. First Peace of Paris, 30th May.

1815. Napoleon's return from Elba; at *Cannes* on 1st, and at Paris on 20th March. Battles of *Ligny* and *Waterloo*, 16th and 18th June. Second entrance of the Allies into Paris, 7th July. Second Peace of Paris, 20th Nov. Napoleon banished to St. Helena, where he dies (5th May, 1821).

1823. Spanish campaign, to aid Ferdinand VII., under the Duc d'Angoulême, son of Charles X.

1824. Charles X. (1824-30).

1830. Conquest of *Algiers*. — Ordinances of St. Cloud (25th July), abolishing the liberty of the press and dissolving the chamber. Revolution of July (27th-29th). Fall of the Bourbons.

House of Orléans. 1830. Louis Philippe (1830-48), son of the Duc d'Orléans (Egalité), elected king, 7th Aug. Continued war in Africa; consolidation of the French colony of Algeria.

1832. Capture of *Antwerp*.

1835. Fieschi's attempt on the life of the king, who had failed to satisfy the demands of the democratic party.

1840. Body of Napoleon transferred from St. Helena to Paris.

1848. Revolution of February (23rd and 24th).

Second Republic. 1848. Sanguinary conflicts in Paris, 23rd to 26th June. *Louis Napoleon*, son of the former King of Holland and nephew of Napoleon I., elected President, 10th Dec.

1851. Dissolution of the Assemblée. *Coup d'Etat*, 2nd Dec.

Second Empire. 1852. Napoleon III. (1852-70), elected emperor by *plébiscite*, 2nd Dec.

1853. Marriage of Napoleon III. with *Eugénie, Countess of Montijo* (b. at Granada in 1826). — The wholesale transformation of Paris begun.

1854. War with Russia. Crimean campaign. — 1855. *First Universal Exhibition* at Paris. — 1856. Peace of Paris, 30th March. — 1859. War with Austria. Battles of *Magenta* (4th June) and *Solferino* (24th June). Peace of *Villafranca*, 11th July. — 1860. Nice and Savoy added to France. Expeditions to China and Syria. — 1862. Mexican expedition. — 1867. Dispute with Prussia about Luxembourg. *Second Universal Exhibition*.

1870. War with Prussia. Declaration of war, 19th July. Battles in August: *Weissenburg* (4th), *Wörth* (6th), *Spichern* (6th), *Borny*, *Rezonville*, and *Gravelotte* (14th, 16th, 18th), *Beaumont* (30th). Battle of *Sedan*, 1st Sept. Surrender of Napoleon III.

Third Republic proclaimed, 4th Sept. Capitulation of *Strassburg*, 27th Sept., and of *Metz*, 27th Oct. Battles near *Orleans*, 2nd-4th Dec.

1871. Battle of *St. Quentin*, 19th Jan. Capitulation of *Paris*, 28th Jan. The Germans enter Paris, 1st March.

Communard Insurrection, 18th March. Seat of government removed to Versailles, 20th March. Second siege of Paris, 2nd April. — 21st May. Upwards of 238 public and other edifices were destroyed by the Communards. — *Peace of Frankfort*, 10th May. — *Thiers*, chief of the executive since 17th Feb., appointed President of the Republic, 31st August.

1873. Death of Napoleon III., 9th Jan. — *Marshal Macmahon* appointed president instead of M. Thiers, 14th May. Final evacuation of France by the German troops, 16th Sept. — Macmahon's tenure of the presidency fixed at seven years, 20th Nov.

1875. Republican Constitution finally adjusted, 25th Feb.

1877. Reactionary ministry of May 16th (Broglie-Fourtou). — 1878. *Third Universal Exhibition.*

1879. *Jules Grévy* becomes president in place of Marshal Macmahon. The Chambers of the Legislature return to Paris.

1881. Expedition to *Tunis*. — 1882-85. Expeditions to *Tonquin* and *Madagascar*. — 1885. Peace with *China*, 9th June. Peace with *Madagascar*, 17th Dec. — 1887. *Sadi Carnot* becomes president in place of M. Grévy, 3rd Dec. — 1889. *Fourth Universal Exhibition.* — 1894. Assassination of President Carnot, by the Italian Caserio, 24th June. *J. Casimir Périer* elected president two days later. — 1895. Resignation of Casimir Périer and election of *Félix Faure* to the presidency, Jan. 15th and 17th. Expedition to *Madagascar* and annexation of that island. — 1896. Nicholas II., Czar of Russia, visits Paris. — 1897. The president visits St. Petersburg. — 1899. Death of M. Faure (Feb. 17th). *M. Emile Loubet* succeeds him (Feb. 18th). Dreyfus Trial. — 1900. *Fifth Universal Exhibition.* — 1901. Nicholas II. revisits France. — 1902. M. Loubet visits St. Petersburg. — 1903. Edward VII. of England visits Paris. M. Loubet visits London.

IV. General Remarks on Paris.

Paris, the capital and by far the largest town of France, is situated in 48°50′ N. lat. and 2°20′ E. long. on the *Seine*, which flows through it from S.E. to S.W., after receiving its principal affluent, the *Marne*, just above the city. The height of Paris above the sea-level varies from 80 ft. at Grenelle, to 420 ft. at Montmartre. The city covers an area of about 20,000 acres, of which 1760 are occupied by the river. As early as the beginning of the 13th cent. the population was nearly 200,000; in 1675, under Louis XIV., it reached 540,000; in 1789 it was 600,000; in 1821, 763,000; in 1836, 868,000; in 1852, 1,053,262; in 1860, after the inclusion of the faubourgs, 1,525,255; in 1870, 1,825,274; and in 1896, 2,536,834. The last census (1901) showed a population of 2,714,068,

including about 250,000 foreigners. If we add the population of environs practically, though not officially, forming part of the capital, we find that Paris is really a community of nearly 3 million inhabitants.

The part of the Seine within the city is about 7 M. long and is crossed by 31 bridges. It contains two islands of some size, the *Ile St. Louis* and the *Ile de la Cité*, each formed by the union of several islets. Paris is thus naturally divided into three parts; the quarters on the right bank, the Cité with the island of St. Louis, and the quarters on the left bank. The old distinctions between Old Paris, the Faubourgs, and the Communes Annexées have entirely disappeared, and the only sensible difference between the various districts now consists in the greater traffic observable in the central quarters. A glance at the Plan will show the limits of Old Paris, bounded by the first circle of boulevards, the so-called *Grands Boulevards* (p. 78). It should be noted, however, that on the left bank the old city of Paris extended as far as the boulevards to the S. of the garden of the Luxembourg. Outside the Great Boulevards lie the Old Faubourgs or suburbs, the names of which are still preserved in those of the chief streets radiating from the centre of the city, and extending to the *Outer Boulevards* (*Boulevards Extérieurs*, p. 78). The Faubourgs themselves are generally named after the corresponding district of the old town. The most important on the right bank, named from E. to W., are the *Faubourgs St. Antoine, du Temple, St. Martin, St. Denis, Poissonnière, Montmartre*, and *St. Honoré*. Those on the left bank are less known, with the exception of the *Faubourg St. Germain*, which from an early period formed part of the old city. The Faubourgs of St. Antoine and the Temple are the great industrial districts, the former being the headquarters of the manufacture of furniture, and the latter of the various fancy articles classed together as 'articles de Paris' (real and imitation jewellery, artificial flowers, toys, articles in leather and carved wood, etc.). The Faubourgs of St. Martin, St. Denis, and Poissonnière are rather commercial than industrial, and form the centre of the wholesale and export trade of the great capital. The streets near the centre of the town, however, particularly the Great Boulevards, contain many of the finest retail shops in Paris. The Faubourg Montmartre and the quarters of the Exchange, the Palais-Royal, and the Opéra are the financial quarters of the town, and also contain nearly all that is necessary for the comfort and entertainment of visitors to Paris. The Faubourg St. Honoré and the Champs-Elysées are occupied by the mansions of the aristocracy of wealth, while the Faubourg St. Germain is more or less sacred to the aristocracy of blood, and contains most of the embassies and ministerial offices. The *Quartier Latin* or *Quartier des Ecoles*, which adjoins the Faubourg St. Germain on the E., owes its name to the fact of its being the seat of the university and

of many of the scientific institutions of Paris. It also contains several of the chief libraries.

The principal Communes Annexées, or outlying districts within the fortifications, but not incorporated with the city till 1860, are the following, enumerated from E. to W.: *Bercy*, carrying on an extensive wine and export trade; *Charonne*, *Ménilmontant*, *Belleville*, *La Villette*, *La Chapelle*, and *Montmartre*, the principal quarters of the working classes and the seat of the largest workshops; *Les Batignolles*, with the studios of numerous artists and many handsome private houses (on the side next the Park of Monceau); *Passy* and *Auteuil*, with their villas; *Grenelle*, with iron foundries and chemical works; *Vaugirard*, *Montrouge*, etc., inhabited by persons of moderate means, small shopkeepers, and artisans, and containing numerous large market-gardens.

The Administration of Paris is shared between a *Prefect of the Seine*, appointed by government, and a *Town Council (Conseil Municipal)*, elected by the citizens. The annual budget amounts to 350,000,000 fr. (upwards of 10,000,000*l.*). The city is subdivided into twenty Arrondissements, separated from each other by the principal arteries of traffic, and each governed by a *Maire* and two councillors: 1. *Louvre*; 2. *Bourse*; 3. *Temple*; 4. *Hôtel de Ville*; 5. *Panthéon*; 6. *Luxembourg*; 7. *Palais-Bourbon*; 8. *Elysée*; 9. *Opéra*; 10. *Enclos St. Laurent*; 11. *Popincourt*; 12. *Reuilly*; 13. *Les Gobelins*; 14. *Observatoire*; 15. *Vaugirard*; 16. *Passy*; 17. *Les Batignolles-Monceaux*; 18. *Montmartre*; 19. *Les Buttes-Chaumont*; 20. *Ménilmontant*.

The Fortifications of Paris, constructed in 1840-44, were greatly extended after 1871. The inner *Enceinte* is 21 M. in length, and is strengthened by bastions, a moat, and a glacis. A series of seventeen *Forts Détachés*, at different distances from the city, up to a maximum of 2 M., forms a second enceinte, while a second line of forts, at a greater distance from the ramparts, has also been constructed on the heights commanding the valley of the Seine. The area included within this elaborate system of fortifications is 400 sq. M. in extent, and besides the capital itself embraces the seven towns of Versailles, Sceaux, Villeneuve-St-Georges, St. Denis, Argenteuil, Enghien, and St. Germain-en-Laye. — The garrison of Paris consists of 40 regiments of infantry, 12 of cavalry, and 5 of artillery.

As a rule the Parisian may be said to invite and deserve the confidence of travellers. Accustomed by long usage to their presence, he is skilful in catering for their wants, and recommends himself to them by his politeness and complaisance. In return the traveller in France should accustom himself to the inevitable '*s'il vous plaît*', when ordering refreshments at a café or restaurant, or making any request. It is also customary to address persons even of humble station as '*Monsieur*', '*Madame*', or '*Mademoiselle*'.

The *Sergents de Ville*, or *Gardiens de la Paix*, who are to be met with in every street and public resort, are always ready to give information when civilly questioned. Visitors should avoid the less frequented districts after night-fall, and, as a general rule, it is not advisable to linger even in other quarters later than 1 a.m. They should also be on their guard against the huge army of pickpockets and other rogues, who are quick to recognize the stranger and skilful in taking advantage of his ignorance. It is perhaps unnecessary specially to mention the card-sharpers sometimes met with in the suburban and other trains, or the various other dangers to purse and health which the French metropolis shares with other large towns.

The Parisian directory, published annually, and familiarly known as the '*Bottin*', which may be consulted at the principal hotels and cafés and also (for a fee of 10-15 c.) at various book-shops, will often be found useful by those who make a prolonged stay at Paris. It consists of two huge volumes, one of which contains a list of the streets and their inhabitants, while the other gives the addresses of the most important persons in the provinces, and even of a number of persons in foreign countries.

All strangers intending to settle in Paris must make a *Declaration* of their intention, with proof of their identity, within fifteen days, at the Préfecture de Police, 36 Quai des Orfèvres (Palais de Justice), between 10 and 4. Foreigners who intend to practise any trade, business, or profession in Paris or other part of France must also make a declaration to that effect within a week.

Paris, 'la Ville-Lumière', is not only the political metropolis of France, but also the centre of the artistic, scientific, commercial, and industrial life of the nation. Almost every branch of French industry is represented here, from the fine-art handicrafts to the construction of powerful machinery; but Paris is specially known for its 'articles de luxe' of all kinds.

Paris has long enjoyed the reputation of being the most cosmopolitan city in Europe, where the artist, the scholar, the merchant, and the votary of pleasure alike find the most abundant scope for their pursuits. Nor does this boast apply to modern times only; as early as the 12th cent. the 'Twelve Masters of Paris' played in mediæval poetry a rôle analogous to that of the Seven Sages in ancient Greece. For its early cosmopolitan character the city was chiefly indebted to its University, to which students of all nationalities flocked in order to be initiated into the mysteries of the scholasticism which was taught here by its most accomplished professors. At the same time industrial and commercial pursuits made rapid strides, in consequence of which the population increased rapidly, and an extension of the municipal boundaries was repeatedly rendered necessary. The early economic development of Paris is farther attested by the great 'Foire du Lendit', which was held each June in the plain between Paris and St. Denis, and by the famous 'Livre des

Métiers', or trades-regulations, edited by *Etienne Boyleau* in 1258. Of the great buildings of that period little now remains but a few religious edifices *(Notre-Dame, Ste. Chapelle, Tour St. Jacques)*. Towards the close of the middle ages the adverse fortunes of the French kings frequently compelled them to give up their residence in the capital; but the municipal element continued all the more steadily to develop itself, and, as the preponderating characteristic, gave birth to that 'esprit parisien', which found expression in French literature.

For a brief period, with the beginning of the Renaissance at the end of the 15th cent., the arts threatened to desert Paris; numerous lordly châteaux were built in the provinces, especially in Touraine. But by the middle of the 16th cent. the capital had already regained all its prestige in this domain. The *Louvre*, the *Tuileries*, and the *Hôtel de Ville*, the three master-pieces of the second Renaissance and the centres of political life, date from this period, as do also the *Palais du Luxembourg* and the *Palais-Cardinal* (the present *Palais-Royal*).

The zenith of the monarchy under Louis XIV. (p. xvii) was naturally favourable to the extension and embellishment of the capital. If the king was in a position to say 'l'Etat c'est moi', Paris no less truly absorbed all the vital forces of the nation. Many of the most characteristic monuments of Paris date from this reign, including the *Colonnade of the Louvre*, the *Place Vendôme*, the *Hôtel des Invalides*, and upwards of thirty churches. Characteristic of this period also are the great 'hotels' or mansions of the nobility, which proudly stand back from the streets and transport into the very heart of the city some of the majestic isolation of a country-seat. Aiming at no exterior effect, but all the more sumptuous and luxurious within, they stand in absolute contrast with the Italian palazzi (*e.g. Hôtel Lambert*, p. 262). — The *Pantheon* and the *Palais-Bourbon* are among the chief buildings of the 18th century.

During the Revolution and the period immediately succeeding it (1789-1804) the unquestioned predominance of Paris, received a temporary check from the political disorganisation of the day; but under the Directory (1795), and particularly during the First Empire (1804-14), the city speedily regained its pre-eminence. The artistic and other booty of the Napoleonic campaigns was devoted to the embellishment of the capital, while the emperor sought to distract the restless political spirit of the Parisians by a feverish activity in the construction of public edifices. He began the N. wing uniting the Louvre and the Tuileries, laid out the *Rue de Rivoli*, and built the *Bourse*. Under his orders new squares, bridges, and quays were everywhere begun, though most of them were left unfinished.

During the somewhat inglorious period of the Restoration (1814-30), Paris enjoyed a golden era of prosperity. France had entered upon the enjoyment of the rich heritage of glory bequeathed by the Revolution and the First Empire, without feeling the heavy

sacrifices that it had cost. The blessings of peace appeared doubly desirable after their long absence. At this epoch liberal politicians achieved their greatest triumphs, French literature and art used their utmost endeavours to resume their world-wide sway, and French society exhibited itself in its most refined and amiable aspect. In more than one of the sciences, Paris led the way.

The JULY MONARCHY (1830-48) continued the same general course, though with less success. Louis-Philippe resumed with new ardour the completion of the modern Paris begun by Napoleon. Over 100 million francs were spent in his reign on new streets, churches, public buildings, bridges, sewers, squares, etc.

But under NAPOLEON III. (President of the Republic in 1848, Emperor 1852-70), Paris underwent a transformation on a scale of magnificence hitherto unparalleled. Napoleon appointed *Georges Eugène Haussmann* (1809-91) to be Prefect of the Seine, and under his directions dense masses of houses and numbers of tortuous streets were replaced by broad boulevards, spacious squares, and palatial edifices. A beginning was made with the great arteries of traffic running N. and S.: the *Boulevards de Strasbourg* and *de Sébastopol* (p. 84) on the right bank, and the *Boulevards du Palais* (p. 255) and *St. Michel* (p. 263) in the Ile de la Cité and on the left bank. These were followed by the *Boulevards Haussmann* (p. 215) and *de Magenta* (p. 85) on the right bank, the *Boul. St. Germain* (p. 293) on the left bank, the prolongations of the Rues de Rivoli (p. 167), de Turbigo, de Lafayette, etc., and the laying out of the magnificent quarter around the park of the *Champs-Elysées*. The *Louvre* (p. 92) and the *Bibliothèque Nationale* (p. 195) were enlarged; the *Halles Centrales* (p. 188) and the *Tribunal de Commerce* (p. 258) were built: and the *Opéra* (p. 79) was begun. Haussmann was ably seconded by the engineer *Ad. Alphand* (1817-91), who was entrusted with the care of the parks and public promenades. To Alphand's skill are due the laying out of the *Bois de Boulogne* (p. 230), the *Bois de Vincennes* (p. 250), the *Parc Monceau* (p. 217), the *Buttes-Chaumont* (p. 235), and many of the square-gardens.

The enormous municipal debt incurred by these extensive alterations was farther increased by the war of 1870-71 and by the excesses of the Commune. This sufficiently accounts for the slackened activity under the THIRD REPUBLIC. Yet Paris was not content with adequately completing works already begun, such as the *Opéra;* important new streets were laid out, the *Hôtel de Ville* (p. 169) was rebuilt on an enlarged scale, and the *Palais du Trocadéro* (p. 225), the new *Sorbonne* (p. 274), and many educational structures were erected. The *Parc de Montsouris* (p. 329), many new squares, and the important undertaking of the *Métropolitain* (p. 28) also date from this period. Finally, the public parks and gardens have been converted into a kind of museum of modern art, by the erection in them of the *Sculptures* purchased by the city at the annual exhibitions (p. 41).

Modern Paris has been criticised for the uniformity of its general appearance. But the truth is that the more closely the city is studied the more striking becomes its extraordinary variety. Some quarters, with their sombre and deserted palaces, are vaguely reminiscent of old Italian towns; others are noisy and gay with an outdoor life recalling the sunny south; while others again (*e.g.* Rue de Venise, Rue des Francs-Bourgeois, etc.), picturesque or gloomy, transport us back to the middle ages. The Seine, with its flotilla of merchant ships and barges, conveys, especially after dark, the impression of a sea-port. The boulevards at night, with their electric lights and brilliant illuminations, suggest a city of pleasure, always en fête. And the charming environs, with the woods of Boulogne, Vincennes, Meudon, and Montmorency, add a final touch to the variety that is one of the charms of the seductive capital, which no one quits without regret.

The beauty of Paris has been celebrated by French writers of all ages and by many foreigners. We finish by quoting Montaigne, whose quaint and picturesque language is thus translated by John Florio: 'Paris hath my hart from my infancy, whereof it hath befalne me as of excellent things: the more other faire and stately cities I have seene since, the more hir beauty hath power and doth still usurpingly gaine upon my affection. I love her so tenderly, that even hir spotts, her blemishes, and hir warts are deare unto me'.

V. Weights and Measures.

(In use since 1799.)

Engl. Feet	Mètres	Mètres	Engl. Feet	Engl. Miles	Kilomètres	Kilomètres	Engl. Miles	Acres	Hectares	Hectares	Acres
1	0,30	1	3,28	1	1,61	1	0,62	1	0,40	1	2,47
2	0,61	2	6,56	2	3,22	2	1,24	2	0,81	2	4,94
3	0,91	3	9,84	3	4,83	3	1,86	3	1,21	3	7,41
4	1,22	4	13,12	4	6,44	4	2,48	4	1,61	4	9,88
5	1,52	5	16,40	5	8,04	5	3,10	5	2,02	5	12,35
6	1,83	6	19,69	6	9,65	6	3,73	6	2,42	6	14,82
7	2,13	7	22,97	7	11,26	7	4,35	7	2,83	7	17,30
8	2,44	8	26,25	8	12,87	8	4,97	8	3,23	8	19,77
9	2,74	9	29,53	9	14,48	9	5,59	9	3,63	9	22,24
10	3,04	10	32,81	10	16,09	10	6,21	10	4,04	10	24,71
11	3,35	11	36,09	11	17,70	11	6,83	11	4,44	11	27,19
12	3,66	12	39,37	12	19,31	12	7,45	12	4,85	12	29,65
13	3,96	13	42,65	13	20,92	13	8,07	13	5,25	13	32,12
14	4,27	14	45,93	14	22,53	14	8,69	14	5,66	14	34,59
15	4,57	15	49,21	15	24,13	15	9,31	15	6,06	15	37,05
16	4,88	16	52,49	16	25,74	16	9,93	16	6,46	16	39,53
17	5,18	17	55,78	17	27,35	17	10,55	17	6,87	17	42,00
18	5,49	18	59,06	18	28,96	18	11,18	18	7,27	18	44,47
19	5,79	19	62,34	19	30,67	19	11,80	19	7,67	19	46,95
20	6,10	20	65,62	20	32,18	20	12,42	20	8,08	20	49,42

The English equivalents of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.
Kilogramme, unit of weight, = $2^1/_5$ lbs. avoirdupois = $2^7/_{10}$ lbs. troy.
Quintal = 10 myriagrammes = 100 kilogrammes = 220 lbs.
Hectogramme ($^1/_{10}$ kilogramme) = 10 décagrammes = 100 gr. = 1000 décigrammes. (100 grammes = $3^1/_5$ oz.; 15 gr. = $^1/_2$ oz.; 10 gr. = $^1/_3$ oz.; $7^1/_2$ gr. = $^1/_4$ oz.)

Hectolitre = $^1/_{10}$ cubic mètre = 100 litres = 22 gallons.
Décalitre = $^1/_{100}$ cubic mètre = 10 litres = $2^1/_5$ gals.
Litre, unit of capacity, = $1^3/_4$ pint; 8 litres = 7 quarts.

Thermometric Scales.

Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius	Réaumur	Fahrenheit	Celsius
+30,22	+100	+37,78	+21,78	+81	+27,22	+13,33	+62	+16,67	+4,89	+43	+6,11
29,78	99	37,22	21,33	80	26,67	12,89	61	16,11	4,44	42	5,56
29,33	98	36,67	20,89	79	26,11	12,44	60	15,56	4,00	41	5,00
28,89	97	36,11	20,44	78	25,56	12,00	59	15,00	3,56	40	4,44
28,44	96	35,56	20,00	77	25,00	11,56	58	14,44	3,11	39	3,89
28,00	95	35,00	19,56	76	24,44	11,11	57	13,89	2,67	38	3,33
27,56	94	34,44	19,11	75	23,89	10,67	56	13,33	2,22	37	2,78
27.11	93	33,89	18,67	74	23,33	10,22	55	12,78	1,78	36	2,22
26,67	92	33 33	18,22	73	22,78	9,78	54	12,22	1,33	35	1,61
26,22	91	32,78	17,78	72	22,22	9.33	53	11,67	0,89	34	1,11
25,78	90	32,22	17,33	71	21,67	8,89	52	11,11	0.44	33	0,56
25.33	89	31,67	16,89	70	21,11	8,44	51	10,56	0,00	32	0,00
24.89	88	31,11	16,44	69	20,56	8.00	50	10,00	—0,44	31	—0,56
24,44	87	30,56	16,00	68	20,00	7,56	49	9,44	0,89	30	1,11
24,00	86	30,00	15,56	67	19,44	7,11	48	8,89	1,33	29	1,67
23.56	85	29,44	15,11	66	18,89	6,67	47	8.33	1,78	28	2,22
23,11	84	28,89	14.67	65	18,33	6,22	46	7,78	2.22	27	2,78
22,67	83	28,33	14,22	64	17,78	5,78	45	7,22	2,67	26	3 33
22,22	82	27,78	13,78	63	17,22	5,33	44	6,67	3,11	25	3,89

VI. Bibliography.

The following is a very brief list of recent and easily accessible English books on Paris, which will be found useful supplements to this Handbook.

The Stones of Paris in History and Letters, by *B. E.* and *C. M. Martin* (2 vols., illustrated; London, 1900).

Historical Guide to Paris, by *Grant Allen* (London, 1898).

Paris, by *Augustus J. C. Hare* (2 vols.; 2nd ed., London, 1900).

Days near Paris, by *Aug. J. C. Hare* (London, 1887).

Memorable Paris Houses, by *Wilmot Harrison* (illus.; London, 1893).

An Englishman in Paris (London, 1892).

Some Memories of Paris, by *F. Adolphus* (Edinburgh, 1895).

Paris, by *Hilaire Belloc* (London, 1900).

The Life of Paris, by *Richard Whiteing* (London, 1900).

Were and How to Dine in Paris, by *Rowland Strong* (London, 1900).

Old and New Paris, by *H. Sutherland Edwards* (2 vols.; illus.; London, 1893).

Paris in Old and Present Times, by *Philip Gilbert Hamerton* (folio, illus.; London, 1885).

The Manual of French Law, by *H. Cleveland Coxe*, is an alphabetical handbook to French law as it affects foreigners.

The 'Annuaire Statistique de la Ville de Paris' and 'Hachette's Almanac' will often be found of service.

VII. Remarks on Northern France.

The majority of visitors to Paris will find comparatively little to interest them in the provinces of Northern France. The scenery is seldom so attractive as to induce a prolonged stay, while the towns are mere repetitions of the metropolis on a small scale. The modern taste for improvement, which has been so strongly developed and so magnificently gratified in Paris, has also manifested itself in the provincial towns. Broad and straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole quarters of towns are being demolished, and large, regular squares taking their place; while the ramparts of ancient fortifications have been converted into boulevards, faintly resembling those at Paris. Admirably adapted as these utilitarian changes doubtless are to the requirements of the age, it cannot but be deeply regretted that the few characteristic remnants of antiquity which survived the storms of the wars of the Huguenots and the great Revolution, and have hitherto resisted the mighty centralising influence of the metropolis, are now rapidly vanishing.

The towns of France, as a rule, present less variety than those of most other countries. They almost invariably rejoice in their boulevards, glass-arcades, 'jardins des plantes', theatres, and cafés, all of which are feeble reproductions of their great Parisian models. Each also possesses its museum of natural history, its collection of casts and antiquities, and its picture-gallery, the latter usually consisting of a few modern pictures and a number of mediocre works of the 17th and 18th centuries.

The magnificent churches, however, which many of these towns possess, offer attractions not to be disregarded by even the most hasty traveller. The Gothic style, which originated in France, has attained a high degree of perfection in the northern provinces, especially in Normandy, which was a district of great importance in the middle ages. Architects will find abundant material here for the most interesting studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St. Ouen at Rouen, or the cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into 'Temples of Reason'. The task of restoring and preserving these noble monuments has been begun and is now everywhere progressing.

Hotels of the highest class and fitted up with every modern comfort are found in such towns only as Havre, Rouen, Dieppe, and Tours, where the influx of visitors is very great, and where the charges are quite on a Parisian scale. In other places the inns generally retain their primitive provincial characteristics, which, were it not for their frequent want of cleanliness, might prove rather an attraction than otherwise. The usual charges at houses of the latter description are — R. 2 fr., L. 25-50 c., A. 50 c. The table d'hôte dinner (3-4 fr.) at 5.30 or 6 o'clock is generally better than a repast procured at other places or hours. The déjeuner ($1^1/_2$-2 fr.) at 10 or 11 o'clock will be regarded as superfluous by most English travellers, especially as it occupies a considerable time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a kind of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per day, if no charge is made in the bill; if service is charged, 50 c. a day in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The Churches, especially the more important, are open the whole day; but, as divine service is usually performed in the morning and evening, the traveller will find the middle of the day

or the afternoon the most favourable time for visiting them. The attendance of the sacristan, or 'Suisse', is seldom necessary; the usual gratuity is 50 c.

Considerable English communities are resident in many of the towns mentioned in the Handbook, and opportunities of attending English churches are frequent (*e.g.* at Calais, Boulogne, Dieppe, Havre, and Rouen).

The Museums are generally open to the public on Sundays and Thursdays from 12 to 4 o'clock, when they are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

A fuller account of N. France is given in *Baedeker's Handbook to Northern France.*

Sketch of French Art

by

Dr. Walther Gensel.

The earliest achievements of art in France, as illustrated in the historical museum at Saint-Germain-en-Laye, possess but little interest for the majority of visitors to Paris; even the monuments of the Gallo-Roman period and of the Merovingian and Carlovingian epochs are of real importance only to the professed archæologist. The ordinary art-lover finds little to attract him in French art before the close of the 9th century. About the year 1000, however, its Romanesque churches and sculptures placed France in the front rank of artistic nations; a century and a half later Gothic art arose in Northern France, where it speedily attained its earliest and finest perfection; during the Renaissance period French artists produced works, notably in the domains of profane architecture and sculpture, which need not shrink from comparison with Italian works of the same date; in the 17th and 18th centuries Paris was the home of an imposingly gorgeous decorative art, which compelled the admiration and emulation of the rest of Europe; and since the Revolution the dominant currents of modern art have flowed from the same centre. The course of the vast development thus indicated abounds in vicissitudes, and it is the object of the following sketch to throw some light upon the various stages. For the study of French architecture Paris by itself is insufficient; but for painting and sculpture an exceptionally rich field of study is afforded by the Louvre, the Luxembourg, the Trocadéro, and the Musées de Cluny, Carnavalet, and Galliéra, supplemented by Versailles, St. Denis, and Chantilly in the immediate environs, and Fontainebleau and Compiègne a little farther off.

Among the many causes that contributed to the development of Romanesque Architecture may be noted the enormous growth in the power of the church; the need of providing fitting shrines for the relics brought home by the numerous pilgrims; the necessity of rebuilding the churches burned by the Northmen, and the effort to make the new churches larger and more lasting than their predecessors; and, perhaps, also the relief experienced all over Christendom on the lapse of the year 1000, which had been universally expected to bring the end of the world. Romanesque architecture adhered in general to the fundamental forms of the Roman basilica, though at the same time it developed these and incorporated with them Byzantine, French, and Saracenic elements. In the North at

least the arrangement of a nave betwixt lower aisles, with the former supported by pillars instead of columns, is practically universal. The transepts project but slightly beyond the aisles, and, in the French examples, almost invariably terminate in a straight line. The simple apse is developed into a choir, frequently with radiating chapels. Many churches possess a vestibule, in some cases forming practically an anterior nave. The edifice is crowned by a square, an octagonal, or (more rarely) a circular tower, rising above the crossing, or on one side of the choir, or in the centre of the façade. Occasionally two, three, or even six towers are found. But the main distinguishing feature of the fully developed Romanesque style is the vault. The tunnel-vaulting of antiquity is universal in South Eastern France and was there most persistently adhered to; but in Burgundy and Northern France, where at first the choir and aisles only were vaulted, the nave receiving a flat roof, a transition was made at an early period to the groined vault, the full importance of which, however, was not at first recognized. Finally, in South Western France we find domed structures, recalling San Marco at Venice, the most prominent of which is the church of St. Front at *Périgueux*. The most celebrated Romanesque churches in France are St. Sernin at *Toulouse* and Ste. Foy at *Conques* in the S., Notre-Dame-du-Port at *Clermont-Ferrand* and St. Paul at *Issoire* in Auvergne, St. Philibert at *Tournus* and Ste. Madeleine at *Vézelay* in Burgundy, St. Etienne and the Trinité at *Caen* in the North West, Notre-Dame at *Poitiers* in the West, and Ste. Croix at *Bordeaux* in the South West.

The substitution of heavy stone vaulting for the earlier wooden roofs involved a substantial increase in the thickness of the walls and a very great reduction in the size of the windows and other light-openings. The result was somewhat heavy and sombre, and an endeavour to relieve this effect was made by the free use of painting and sculpture. In the interior, sculptures were chiefly placed on the capitals of the pillars; on the exterior, at first in the pediment, or tympanum, over the portal, but later on the entire façade. Byzantine influence manifests itself in Southern France not only in the exaggerated length of the figures and in the peculiar arrangement of the folds of the drapery, but also in the preference shown for chimæras, dragons, quadrupeds with human heads, and similar monsters. The sculptors of Burgundy and Auvergne, however, early developed a certain measure of independence and began to utilize the native flora and fauna as patterns for carvings. The execution is still generally clumsy, but the dignity of the general result, the feeling for decorative effect, the rich play of fancy, the profound sincerity and delightful *abandon* of the sculptors, all lead us to prize these 'Bibles in stone' as the significant heralds of a great art. Every lover of art will be richly repaid by a close study of the portals and capitals of *St. Gilles*, St. Trophime at *Arles*, the monastery

of *Moissac*, and the churches of *Autun*, *Charlieu*, and *Vézelay*, for which an opportunity is afforded by the casts in the Trocadéro Museum.

The original paintings in the Romanesque churches have utterly disappeared, with the exception of a few fragments at *Tours*, *Poitiers*, *Liget*, and some other spots; but numerous miniatures of the period have been preserved. Industrial art was at a comparatively low ebb during the Romanesque period; but a promising beginning may be detected in the work of the goldsmiths and in the allied art of enamelling, as well as in the embroidering of tapestry.

We have seen how the employment of the Romanesque vaulting led to the darkening of church-interiors. However welcome this may have been in the vivid sunlight of the south, it suited ill with the misty climate of the north. An escape from this disadvantage was found when the architects realized that they might build their naves as wide and as high as they chose and pierce their walls with as many windows as they desired, if only the piers that supported the vaulting were sufficiently strengthened from without, above the aisles. The invention of ordinary and flying buttresses led to the rise of a new architecture, that was to prevail in the north for over three centuries; and that invention was made in the Isle de France, in the centre of Northern France. The French, therefore, have some show of reason on their side when they attempt to displace the originally contemptuous name of Gothic Art in favour of the title 'French Art'. Light could now be admitted so freely that the churches seemed almost 'built of light', to borrow a phrase once applied to the Sainte Chapelle at *Paris*. The huge windows were now universally and naturally set in the pointed arches originally borrowed from the East; and their gradual adornment with richer and richer tracery; the embellishment of the buttresses with bosses and crockets, and of the pediments with finials; the prolongation of the nave into the choir and of the aisles into the ambulatory; and the enhanced size and importance accorded to the crossing and the transepts are all characteristic features of the Gothic style that were practically inevitable.

The extraordinarily rapid and rich development of the new art was most powerfully fostered by the contemporaneous growth in the power of the towns, which is evidenced by the fairs of *Troyes*, *Beaucaire*, and *St. Denis*, and by the rise and progress of the trade-guilds. Just as the French Romanesque churches arose chiefly in connection with the monasteries (especially Cistercian and Cluniac monasteries) and bore a priestly stamp, so the Gothic cathedrals typify the strength and prosperity of the towns and, in spite of all their heavenward aspiration, breathe the joy of mundane life. No town was willing to lag behind the rest, so the wondrous buildings arose in every quarter.

Whether Gothic art attained its highest development in France is a somewhat unfruitful question, for every answer must be more

or less dictated by personal taste. There is, however, no doubt that in France it reached its earliest period of bloom. And the earliest examples, in which there are evident traces of a mighty struggle, naturally attract the student first and retain his interest longest. The transition from Romanesque to Gothic may be traced in the abbey church of *St. Denis*, consecrated by Abbot Suger in the year 1140. The earliest purely Gothic cathedral of large size is that of *Laon*, with its incomparably spacious interior. Notre Dame at *Paris* and the cathedral of *Chartres* were both founded in the 12th century, while *Rheims* and *Amiens* belong wholly to the 13th. In all these, as contrasted with later buildings, the horizontal line is strongly emphasized. The façade of Notre Dame rises in five distinct stories. One cannot too much admire the taste and skill with which the architect has graduated these, from the elaborate portals lying closest to the eye, up to the severely simple towers. Unfortunately much of the original effect has been lost, owing to the ill-advised modern isolation of the church, which deprives it of its foil, and also owing to the erection of huge modern piles in the neighbourhood. All the same, Notre Dame and the cathedrals of Chartres, Rheims, and Amiens attain the high-water mark of early Gothic. The older bell-tower and the spacious interior of *Chartres* produce a singularly impressive effect, while *Rheims* is imposing from the boundless wealth of its sculptures; but *Amiens* is, perhaps, the most harmonious of the large cathedrals and one of the most perfect buildings of the middle ages, in the consistency and the uniformity of its construction and in its union of boldness with self-restraint, of dignity with grace. Amongst the other chief monuments of this fabulously active period we may mention the cathedrals of *Beauvais*, *Rouen*, *Le Mans*, *Tours*, *Bourges*, *Troyes*, *Auxerre*, and *Dijon*. The most famous examples of late-Gothic ('style rayonnant'; 14th cent.) are the church of St. Ouen at *Rouen* in the North, and the cathedral of *Albi* in the South. Freedom has been fully achieved; the general effect suggests a consummate mastery over the difficulties of the forms. The horizontal line seems to have disappeared from view; the building towers towards heaven as if detached from earth. But this development concealed within itself the germ of decline. The cleverest arithmetician became at last the greatest builder, works of art degenerated into artful devices, over-elaboration usurped the place of simple delight in richness, and the loving handling of detail sank into pettiness and pedantry.

Secular architecture developed more slowly and therefore enjoyed a longer period of bloom than ecclesiastical. The most imposing Gothic castles belong to the 14th century: *viz.* the palace of the Popes at *Avignon* and the castle of *Pierrefonds*, so successfully restored by Viollet-le-Duc. No other civic palace can bear comparison with the noble Palais de Justice at *Rouen*, founded as late as the close

of the 15th century. The most beautiful private mansions are the Hôtel Jacques Cœur at *Bourges* (details at the Trocadéro) and the Parisian residence of the Abbots of Cluny (now the Musée de Cluny) at *Paris*.

As the 13th century marks the zenith of Gothic architecture in France, so it also marks the first great period of French SCULPTURE. 'I am convinced', says the Marquis de Laborde, 'that the Gothic sculptors would have advanced to the ideal beauty, and even to the boldest study of the nude, had that been the object sought by their contemporaries; but the desire then was for typical forms of searching truth, suffering and mystic in aspect, clad with the conventual shyness that was the fashion of the time.' These works are not at first easily understood by those who approach them direct from a study of the antique or of the Renaissance. We must lose ourselves in contemplating them, before they will begin to speak to us. These Christs, Madonnas, and Apostles are monumental figures in the truest sense of the phrase, with their supramundane expression of countenance, their simple yet significant gestures, and the scanty folds of their robes, which adapt themselves so wonderfully to the architecture. The Death of the Virgin in Notre Dame at *Paris*, the figures on the façade of *Chartres*, and the 'Beau Dieu' of *Amiens* are among the most pregnant sculptures of all time (casts at the Trocadéro). But so strict a feeling of style cannot maintain itself long. Either it will degenerate into a system of empty formulæ, or it will be broken down by the victorious pressure of realism. The latter was the case here. The NATURALISTIC REACTION which set in in the 14th century exercised a destructive effect upon ecclesiastical sculpture, but on the other hand wrought for good on the sepulchral monuments, as may be traced in the crypt of *St. Denis*. It may, however, be questioned whether, left to themselves, the French sculptors could have attained the high level on which we find this new tendency at the close of the 14th century. Salvation came from the north, the same north in which a little later the painters Van Eyck produced their masterpieces. A number of Flemish artists were then working at the court of the French kings — *Pépin* of Huy near Liège, *Beauneveu* of Valenciennes, *Paul* of Limburg, *Jacquemart* of Hesdin. The most renowned, however, was the Burgundian school, with *Claux Sluter* at its head. The Moses fountain, the statues on the façade of the Chartreuse near *Dijon*, and the tomb of Philip the Bold, which Sluter executed in 1387 et seq. with the aid of his pupils *Jean de Marville* and *Claux de Werwe*, may be boldly placed beside the works of Donatello, who flourished more than a generation later. The famous statuettes of 'Pleureurs' from the tomb of Philip, well-known from numerous reproductions, may be compared with the larger mourners from the contemporary tomb of Philippe Pot in the Louvre. The latter tomb and the wonderful altar at *Aix* are now usually attributed to *Jacques Morel*, who is supposed to have

been the sculptor of the unfortunately mutilated sepulchral statues of Charles I. of Bourbon and his consort at *Souvigny*. Casts of most of these works may be seen at the Trocadéro.

Decorative Sculpture naturally found its most favourable field for development in the cathedrals, especially in the choir-apses. In late-Gothic (Flamboyant Style; 15th cent.) the work of the stone-carver overshadowed and almost smothered that of the architect. The rood-screens at *Troyes* and *Limoges* and the library staircase in *Rouen* may be mentioned among famous works in the interior of cathedrals. Side by side with sculpture in stone advances wood-carving, which manifests its finest results in the façades of private houses, on screens and chests, but above all on choir-stalls *(Amiens)*. Finally some good carving in ivory was also achieved, *e.g.* the Coronation of the Virgin in the Louvre.

The extraordinary poverty that prevailed in the department of Painting at this time stands in curious contrast to the well-being enjoyed by sculpture and architecture, though this remark must be limited to fresco-painting and easel-painting. While the Van Eycks, Van der Weyden, and Memling were busily engaged in Flanders, and while in Italy the quattrocento beheld these branches of painting advancing from stage to stage, we can discover in France only a few names and almost fewer works. On the other hand the long-established art of miniature-painting now reached its highest point. The MSS. illuminated about 1400 for the Duke of Berri, the cruel but no less splendour-loving third son of John II., are veritable gems. The finest of these, now one of the most precious treasures at Chantilly, is beyond question the Livre d'Heures, with its land-scapes, views of castles, and genre-scenes. But even in this case the artists were 'Franco-Flemings' — the above-mentioned *Beauneveu*, *Jacquemart*, and *Paul*. Glass Painting also enjoyed a brilliant development in the Gothic period. The illumination pouring from all sides into the churches through the tall upright lights and the great rose-windows that had been developed from the ancient 'oculi', required to be subdued, while the windows themselves had to be embellished. The finest stained glass of the 12th century in France is in the windows of the W. facade of *Chartres*, and the finest of the 13th century is in the rose-windows of *Notre-Dame* (north portal), *Rheims*, *Bourges*, and *Tours*, and in the windows of the cathedrals of *Le Mans* and *Chartres* and of the exquisite Sainte Chapelle at *Paris*. The connection between glass-painting and painting proper is, however, not very close; the glass-painters are more concerned with the colour-effect of the whole than with accuracy in the drawing and colouring of details; they think nothing of giving a man yellow hair and a green beard. The more technically perfect the painting became at a later period, the more completely was the naïve sense of colour lost.

The art of Enamelling is another branch of painting that was

carried to a high point of perfection in this period, especially at *Limoges*. The 12th and 13th centuries saw the zenith of 'Email Champlevé', in which the artist engraves the designs upon the metal plate and fills in the lines or grooves with enamel (Ital. smalto; Fr. émail); while the 14th and 15th centuries saw the perfection of 'Email Translucide', in which the entire plate is covered with a thin coating of enamel, allowing the engraved design to shine through. Finally, the weaving of TAPESTRY attained to great perfection during the 15th century in the workshops of *Arras*, *Aubusson*, and *Paris*. The finest example of this period now to be found in Paris is the series illustrating the romance of the Lady and the Unicorn, in the Musée de Cluny.

In spite, however, of the fact that some artists produced great works during the first half of the 15th century, signs of exhaustion had already begun to appear. Gothic architecture continued, indeed, to be practised after the beginning of the 16th century, as is proved by the choir-apses at *Amiens* and *Chartres*, the Grosse Horloge at *Rouen*, and the Tour St. Jacques and the church of St. Merri at *Paris;* but on the whole it had by that time outlived its mandate, and even Franco-Flemish art had said its last word in the works of Sluter. What L. Courajod calls a 'relaxation of realism' awakened a strong desire for beauty and nobility of form — a desire that could be satisfied only from the South. As early as 1450 the greatest artists were under the influence of the Italian Renaissance. Elements from both the North and the South are found strangely mingled in **Jean Foucquet** of Tours (b. 1415), the most important French painter of this period, who had spent several years in Italy and painted the portrait of Pope Eugenius IV. The Livre d'Heures painted by Foucquet for Etienne Chevalier, and now at Chantilly, is one of the most exquisite creations in the whole range of miniature-painting; while the portraits of the Chancellor des Ursins and Charles VII. in the Louvre proclaim the same artist as a great portrait-painter. Two of his younger contemporaries — *Jean Bourdichon*, who painted the famous Heures of Anne of Brittany, and *Jean Perréal* — had also visited Italy. The centre of French art at this period was *Tours*, and here also worked *Michel Colombe* (d. 1512), the most celebrated sculptor of the time. Colombe's chief work is the tomb of Francis II., Duke of Brittany, in *Nantes*, and some authorities are inclined to ascribe to him also the expressive Entombment at *Solesmes*. Casts of both these works are at the Trocadéro, while the Louvre contains an original work of Colombe (St. George and the Dragon).

The relations of the court, but more particularly the Italian campaigns of the French kings, turned the scale. Charles VIII. brought back with him not only paintings but painters, and under Louis XI. began that great immigration of Italian artists into France which culminated under Francis I. In 1507 *Andrea Solario* painted the

chapel of Château Gaillon; in 1516 *Leonardo da Vinci* came to France, in 1518 *Andrea del Sarto*, in 1530 *Rosso*, in 1531 *Primaticcio*.

The result, the French Renaissance, did not wholly come up to expectation — least of all in the domain of painting. The plant, which in Italy itself had passed its best, could put forth only a few feeble blossoms when transplanted to a foreign soil. The freely restored paintings by *Rosso*, *Primaticcio*, and *Niccolo dell' Abbate* at Fontainebleau *(School of Fontainebleau)* reveal, it may be, a strong sense of decorative effect, but in the details they are steeped in affectation. The Frenchman *Jean Cousin*, whose Last Judgment in the Louvre has been extolled beyond its merits, was really little more than a skilful master of foreshortening. The only really attractive painters of this century are *Jean Clouet* (d. ca. 1540) and his son *François Clouet* (d. 1572), surnamed *Janet*, and both are remarkable for having remained almost entirely free from Italian influence, manifesting a certain early-French dryness in their portraits (Bibliothèque Nationale, Louvre, Chantilly).

The fate of Architecture was more fortunate. The native art, instead of simply abdicating in favour of the foreign mode, was strong enough to combine with it to form a new and distinctive style. The architectural styles under Francis I. and Henri II. have a character of their own. If an error was formerly made in ascribing all the sumptuous buildings of Francis I. to Italian architects, such as *Fra Giocondo* and *Boccadoro*, modern criticism seems to have overshot the mark in denying these foreigners almost any share in them Some buildings indeed, such as Fontainebleau, seem now to have been definitively restored to native architects, but in the case of others, *e.g.* the Hôtel de Ville at Paris, it is still uncertain whether the 'maître maçon' mentioned in the original documents was not merely the builder or the successor of the Italian 'architecte'. Among the most illustrious names of the French Renaissance are those of *Pierre Lescot* (Louvre, Musée Carnavalet), *Philibert de l'Orme* (Château d'Anet, the portal of which is now in the court of the Ecole des Beaux-Arts; Tuileries), *Pierre Chambiges* (Fontainebleau and St. Germain-en-Laye), *Jean Bullant* (Château d'Ecouen; Chantilly), and the *Ducerceau* family, headed by the famous theorist and draughtsman of that name. Building was most actively carried on in Touraine, where there arose in rapid succession the châteaux of *Chambord*, *Chenonceaux*, and *Blois*, with its transcendently beautiful staircase. The château of *Gaillon* near Rouen, now utterly demolished, must have been one of the finest castles of its time. Ecclesiastical architecture claims few important works at this period, with the exception of St. Eustache at *Paris*, the church of *Gisors*, and the noble choir of St. Pierre at *Caen*, the masterpiece of *Hector Sohier*. The Hôtel Bourgthéroulde at *Rouen* (partly Gothic) and the Maison Francois Premier in *Paris* are conspicuous examples of domestic architecture. Under Francis I. traces of the old native

architecture are still abundant; turrets and corner-pavilions, lofty chimneys, round and elliptical arches, all occur in conjunction with columns and pilasters. But the style of Henri II. has already passed wholly into the region of the classical orders, albeit with a few modifications in the earlier French taste. A calm and measured regularity has taken the place of the former gay fancy.

The number of Italian Sculptors engaged in France at the beginning of the 16th century is almost larger than that of the architects. *Girolamo della Robbia* embellished the Château de Madrid (now destroyed) on the confines of the Bois de Boulogne; *Cellini*, who sojourned in France in 1537 and again in 1540-45, there chiselled his great Nymph of Fontainebleau (now in the Louvre); and there were others only less famous. The three *Juste* (property Betti) were Florentines, who flourished at Dol about 1500 but afterwards succeeded to the inheritance of Michel Colombe at Tours. Their chief work is the tomb of Louis XII. at *St. Denis*, with two representations of the deceased (nude recumbent figure below; kneeling figure clad in ermine above), bas-reliefs, and allegorical figures at the corners. This arrangement was the model for many later tombs. But the three greatest sculptors of the French Renaissance are Frenchmen — **Pierre Bontemps, Jean Goujon,** and **Germain Pilon.** To Bontemps, less well-known than his contemporaries but certainly not inferior to them, is due the exquisite urn containing the heart of Francis I., and perhaps also the execution of most of the tomb of that king at *St. Denis*, designed by Phil. de l'Orme. No lover of art will forget Goujon's bas-reliefs or his charming nymphs on the Fontaine des Innocents at *Paris*, whose slender forms with their masterly drapery harmonize so wonderfully with the space allotted to them. His caryatides in the Louvre are perhaps the most beautiful works in all modern art. The famous 'Diana' in the Louvre is especially characteristic of his style as well as of the taste of the period. Finally we may mention the 'gisant' on the monument of Cardinal de Brézé at *Rouen*, as a wonderfully realistic youthful work by Goujon. The magnificent counterpart of this monument (which was executed by Jean Cousin) is the adjacent tomb of the two Cardinals d'Amboise, the bewilderingly rich architecture of which was designed by *Rolland Leroux* (1520-25). Pilon's name is inseparably connected with the tomb of Henri II. at *St. Denis*, though he was not the only artist employed upon it. The poignantly realistic 'gisants', and the powerful kneeling bronze statues of the royal pair are equally admirable. The kneeling figure of the chancellor Birague and the Dead Christ in the Louvre are also full of character, whereas the three Cardinal Virtues supporting the urn with the heart of Henri II. are distinctly inferior to similar figures by Goujon.

Amongst the productions of industrial art at this period our attention is specially aroused by the Enamels and the Fayence. The

art of enamelling entered upon a new stage with the invention of enamel painting and became secularized; *i.e.* instead of enamelled altar-pieces, paxes, and reliquaries we find plates, vases, and cups. The new *Limoges School* was founded by *Monvaerni* and *Nardon Pénicaud* and reached its zenith under *Léonard Limousin, Pierre Reymond*, and *Jean Pénicaud the Younger*. The now growing inclination towards portraits in enamel and the reproduction of entire pictures cannot but seem a mistake, and even the above-mentioned masters were most successful when they restricted themselves to purely decorative work. While Italian influence soon made itself evident amongst the enamels, ceramic art remained purely French. The products of Gubbio, Deruta, or Urbino have little in common with the elegant ivory-like fayence of *Saint Porchaire*, or with the dishes decorated with monsters, fish, and the like by *Bernard Palissy* (d. 1590), unique both as a man and as an artist, or with the pottery of *Rouen, Nevers*, or *Moustiers*. We now also meet with admirable works in the domains of cabinet-making, goldsmith's work, and tin work (*Fr. Briot;* d. after 1600), as well as among bronzes and medals, while the arts of glass-painting (*Pinaigrier* and *Jean Cousin;* in *St. Gervais*, *St. Etienne-du-Mont*, etc.) and tapestry-weaving show no falling off. The Renaissance nobly continued the traditions of the Gothic period in investing even the humblest objects with an artistic charm, and that in a higher degree than ever before.

The Reigns of Henri IV. and Louis XIII. were not very rich in great works of art. The ecclesiastical Architecture of the period is characterized by the façade of *St. Gervais*, in which the colonnades of different orders placed one above the other suggest a grammatical exercise. *Salomon de Brosse*, its builder, was also the architect of the Palais du Luxembourg, which is imposing in spite of its heaviness. De Brosse was older than the two more celebrated architects, *Jacques Lemercier*, builder of the Palais Cardinal (now the Palais Royal), the church of St. Roch, and the Sorbonne, and *Mansart*, who designed the older portion of the Bibliothèque Nationale and the dome of the Val-de-Grâce, though his reputation is chiefly as a builder of palaces (Maisons near St. Germain, etc.). Mansart was the inventor of 'mansard' roofs. The oldest parts of Paris now existing owe their characteristic appearance to this period, from which also date a considerable number of the older private mansions, with façades uniformly rising from enclosed courts entered by lofty gateways. A characteristic survival of the period is the Place des Vosges, which presents an exceedingly monotonous effect in spite of the alternation of brick and stone.

The most influential Sculptors were now *Jean Bologne* or *Giovanni da Bologna* (b. at Douai; d. 1608) and his pupils *(Francheville, De Vries, Duquesnoy, Van Opstal)*, all of whom were completely Italianized. A more individual and a more French style

was shown by *Barthélemy Prieur* (d. 1611; Montmorency monument in the Louvre) and by *Pierre Biard* (d. 1609), to whom we find a difficulty in attributing two such different works as the elegant rood-loft in St. Etienne-du-Mont and the energetically realistic Goddess of Fame in the Louvre. In the succeeding generation these were followed by *Simon Guillain* (d. 1658; bronze statues from the Pont au Change, in the Louvre), *Jacques Sarrazin* (d. 1660; caryatides in the Louvre), *Gilles Guérin* (d. 1678), and finally, and above all, the brothers *François* and *Michel Anguier* (d. 1669 and 1686). The chief works of François, which vary in excellence, are his numerous tombs (*e.g.* those of De Thou and Longueville in the Louvre); Michel's best work is now to be seen in the external and internal embellishment of the Val-de-Grâce (the Nativity is now in St. Roch) and in the sculptures on the Porte St. Denis. Almost all the sculptors of the 'Siècle Louis XIV.' studied the works of these sculptors, who themselves saw the beginning of that age.

Practically only one of the COURT PAINTERS of this time has retained his fame through the succeeding centuries, viz. *Simon Vouet* (d. 1649), who formed himself in Italy on Paolo Veronese and Guido Reni. The scanty remains of Vouet's decorative painting reveal a love of bold colour and considerable skill in dealing with large surfaces, but his religious easel-pictures are for us devoid of all attraction. **Nicolas Poussin** (1594-1665) and **Claude Lorrain** (1600-1682), the two greatest painters, worked in Rome, far from France and the French court. It is not easy to mete out justice to the works of Poussin, at one time extravagantly over-praised and now frequently under-estimated. The elegant expression of a high-bred sentiment was his chief aim, and in contrast to the superficiality of most of his contemporaries, this effort is doubly grateful. But his religious pictures seem cold to us, owing to his frequent borrowings from the antique and the Renaissance, and the over-elaboration of his composition, in which we might almost inscribe geometrical figures. His landscapes, such as the 'Orpheus', the 'Diogenes', and the 'Seasons', are more inspiring, though their colouring has unfortunately faded. Claude Lorrain's scene-paintings are as indifferent to us to-day as his petty mythological figures. But he depicted atmospheric phenomena with a boldness, and blended local colours into a general tone with a skill, that had no rivals until the days of Turner and Corot. The modern cry for 'atmosphere and light' is here clearly uttered for the first time. The works of **Eustache Le Sueur** (1617-55), the 'French Raphael', appeal to us as more essentially religious than Poussin's. A deep and true piety breathes from the 'Life of St. Bruno'. The age of the wars of religion was also the age of François de Sales, the apostle of love, and of Vincent de Paul, the friend of the sick and the poor. We may compare the too sentimental paintings of Le Sueur with the vigorous works of *Philippe de Champaigne* (of Brussels, 1602-74), who was connected

with the convent at Port Royal. The latter is, however, more attractive as a portrait-painter.

It is difficult to select the right standpoint to view the ART OF LOUIS XIV. After the king's assumption of the reins of government (1661), a thoroughly monarchic art begins. Opposition to all independent efforts, and an abrupt hostility to everything foreign and even to the mass of the people at home distinguish this 'golden age'. The 'Roi Soleil' is a Roman Imperator, the heroes of the tragedies are Romans, art also must be Roman. The 'Académie' founded in 1648 developed in sharpest contrast with the 'maîtrises', or old guilds. Everything was reduced to formulæ. But this cold and pompous art had something grand in its uniformity, its self-confidence, and its definiteness of aim; and the effect was heightened not only by the personalities of the king and his minister Colbert, but still more by the art-dictatorship of **Charles Le Brun** (1619-90). However unmoved Le Brun's paintings may leave us, there is something singularly imposing, almost recalling the universal geniuses of the Renaissance, in the manner in which he designed the magnificent decorations of the Galerie des Glaces at Versailles and the Galerie d'Apollon in the Louvre, sketched groups in bronze and marble for the sculptors, and painted and drew patterns for his Manufacture des Gobelins, which then included nearly every branch of industrial art. The bronzes by *Coyzevox*, the cabinets by *Boule*, the mirrors by *Cucci*, the arabesques by *Bérain* all harmonize with Le Brun's ceiling-paintings, just as these harmonize with the buildings of Mansart and the gardens of *Le Nôtre*, and as the entire creative art of the period harmonizes with the tragedies of Racine. Art as a whole must be regarded as a setting for the court of Louis XIV., but it is a decorative art of the very highest rank.

The ARCHITECTURE of the period is much less satisfactory. *Perrault's* famous colonnade at the Louvre now excites as little enthusiasm as the fatiguing façade of the palace at Versailles by *Hardouin* and *Mansart* (1645-1709) or as the Palais des Invalides by *Bruant*. The great dome of the Invalides by Mansart and that of the Val-de-Grâce, now at last completed, are, however, honourable exceptions to the rule. With PAINTING it is much the same. Who now cares for *La Fosse*, *Jouvenet*, or *Coypel?* The portrait-painters *Mignard*, *Largillière*, and *Rigaud* — all admirably represented at the Louvre — are, however, still interesting. SCULPTURE occupies a much higher position. However absurd Voltaire's dictum may now appear, that **François Girardon** (1628-1715) had 'attained to all the perfection of the antique', we cannot refuse our admiration to that sculptor's tomb of Richelieu (in the church of the Sorbonne), his 'Rape of Proserpine' and statues of rivers, and above all to his charming leaden relief of 'Diana at the bath', in the park of Versailles. With him may be named a crowd of others: *Legros*, *Le Hongre*, the two *Marsy*, *Desjardins*, *Lepautre*, *Van Cleve*, *Tuby*,

Théodon, *Mazeline*, and *Hurtrelle*. A more important name than Girardon's is that of **Charles Antoine Coyzevox** (1640-1720). His most prominent works are his large tombs, especially those of Cardinal Mazarin (now in the Louvre) and Colbert (in St. Eustache); but his other works merit close inspection for their masterly treatment and their union of charm and elegance of conception. Among these may be mentioned the horses in the Place de la Concorde, the bronze statue of Louis XIV. (Musée Carnavalet), the 'Nymph with the shell', and numerous busts (in the Louvre). **Nicolas** and **Guillaume Coustou** (1658-1733 and 1677-1746), his pupils, who assisted him in the execution of the 'Vow of Louis XIII.' in Notre Dame, belong partly to the following epoch. Among the chief works of Nicolas Coustou rank the figures of the Rhône and Saône at the Tuileries and the Cæsar in the Louvre; among those of Guillaume are the admirable Marly horses in the Place de la Concorde and the tomb of Cardinal Dubois in St. Roch. Of the sculptors of the 17th century, however, the French themselves think most highly of **Pierre Puget** (1622-94), who studied under Bernini and worked at Toulon. His compositions, notably the 'Milo of Croton' in the Louvre, produce a strong impression, in spite of their exaggerated pathos.

The reaction against this stiff and grandiose art was not long of coming. Louis XIV. was succeeded by Louis XV., the pious Mme. de Maintenon was followed by the dissipated Regent and a little later by Mme. de Pompadour. We may date the prevalence of the art called by the French 'Dix-Huitième', from the beginning of the Regency (1715) to the death of the Pompadour (1764). It was a superficial, gallant, and dissipated art, the charm of which, however, cannot be denied. It is the faithful reflection of the age. Everything harmonizes: the gorgeous but comfortable apartments, in the decoration of which *Oppenordt* and *Meissonier* excelled; the charming villas for gallant rendezvous; the pale blue, sea-green, and rose-pink painting; the cabinets with their rich bronze ornaments; the chairs and sofas, with their gilt carvings and luxurious silken upholstery; the terracottas and the porcelain statuettes from the factory at Sèvres; and indeed even the costumes of the pleasure-loving, immoral, yet charming society, with its powder and patches. Everything that was formerly straight is now bent in the most wanton manner and embellished with all manner of flourishes and scrolls (*'rococo'* from rocaille, shell); every door-knob seems to be designed for the pressure of a delicate feminine hand. After a brief reign (for as early as 1763 Grimm writes that everything was then made 'à la grecque') the rococo style gave place to the *Style Louis XVI*, which in France at least always retained delicate and graceful forms. The cabinets of this period (by *Oeben*, *Riesener*, *Beneman*, and others), decorated with the daintiest inlaid designs, are now almost more highly prized than the earlier works by *Cressant* and *Caffieri*.

The earliest and also the greatest painter of the 'Dix-Huitième' is **Antoine Watteau** (1684-1722), who came to Paris in his eighteenth year to assist in the decoration of the Opera House and speedily rose to fame by his representations of '*Fêtes Galantes*'. In his scenes of rural festivals and in his figures from Italian comedy ('Embarkation for Cythera'; 'Gilles'; both in the Louvre) this master is unapproached. In both, he is the faithful mirror of his age, but his magical colouring sheds such a poetic glamour, that we seem to be transported into a fairyland full of roguish grace and pleasant dalliance. His successors, *Lancret* and *Pater*, are skilful and charming artists, but are seldom inspired by even a breath of the poetry of Watteau. The truest representative of the Pompadour epoch is **François Boucher** (1703-70). A study of his numerous pictures in the Louvre is not enough for a proper estimation of this artist, for it is chiefly as a decorative painter, in his ceilings and panels, that he reveals his character. Next to Boucher rank *Fragonard* and *Baudouin*, whose drawings especially are prized. The 18th century was rich in portrait-painters also, the first place being claimed by the pastel painter *Quentin de La Tour* (1704-88), 'the magician', as Diderot calls him. The strikingly lifelike and characteristic portraits by this master are the chief boast of the musée of St. Quentin, his native town; while the charmingly graceful female portraits by *Nattier* are among the attractions of Versailles.

Here also reaction set in early. Boucher himself lived to hear the thundering philippic of Diderot, who re-christened the 'painter of the graces' as the 'painter of demireps'. But this verdict was moral, not æsthetic. Emotionalism was simply the transition from frivolity to the Spartan virtue of the Revolution. Diderot had found a man after his own heart in **Jean Baptiste Greuze** (1726-1805), whose 'Rustic Bride' and 'Prodigal Son' practically synchronized with Diderot's 'Natural Son' and Rousseau's 'Héloïse'. Greuze remains to this day a popular favourite, not, however, on account of these moral pictures with their hard colouring, but on account of his paintings of girls ('The Broken Pitcher'; the 'Milkmaid', etc.), in whose grace there are still traces of the sensuous charm of the preceding epoch. More important as a painter is Greuze's elder contemporary **Jean Baptiste Siméon Chardin** (1699-1779), one of the best painters of still-life that ever lived, an excellent portrait-painter, and an acute, amiable, and original observer of simple domestic scenes ('Grace', the 'Industrious Mother', etc., in the Louvre). The true forerunners of the later classicism were, however, at this period *Vien*, the teacher of David, *Cochin*, and *Hubert Robert*, with his views of Roman ruins.

The rococo style never thoroughly permeated the art of Sculpture. *Allegrain*, with his nymphs, and *Clodion*, with his sensuously animated terracotta groups of Bacchantes, Satyrs, and Cupids, touch upon its outskirts in the soft grace and 'morbidezza' of their methods

of treatment; but side by side with them stand such artists as *Bouchardon*, the 'French Phidias', with his Grenelle Fountain, which may almost be termed severe. *Pigalle* (1714-85) pays unrestrained homage to the pictorial taste of the period in the tombs of Marshal Saxe (Strassburg) and the Comte d'Harcourt (Notre Dame), as well as in the monument of Louis XV. at Rheims, but he also expresses its philosophical ideas in his allegorical compositions, and makes his bow to the antique in the nude statue of Voltaire. The amiable *Pajou* (1730-1809) vacillates between antique severity and French grace, between frivolity and sentiment, in his Pluto, Bacchante, and statue of Queen Marie Lesczinska as Caritas (in the Louvre). A similar vacillation is shown by *Falconet*, who may be better studied in St. Petersburg than in Paris. *Lemoyne* (Louvre, Versailles) and *Caffieri* (d. 1792; busts of Rotrou, La Chaussée, J. B. Rousseau, etc.) are admirable portrait-sculptors, but both are far excelled by **Jean Antoine Houdon** (1741-1828), whose seated statue of Voltaire is one of the masterpieces of realistic portraiture, and whose 'Diana' (bronze replica in the Louvre of the original marble in St. Petersburg) is among the most perfect nude figures in modern art.

The transition to classicism was most easily accomplished in Architecture. To be convinced that at least in the case of great religious and secular edifices the frivolous fashionable taste was left far behind, we need glance only at the façade of St. Sulpice by *Servandoni* (1733), the portal of St. Eustache by *Mansart de Jouy* (1755), the Ecole Militaire (1756), the buildings on the Place de la Concorde by *Gabriel* (1772), and the Pantheon, begun by *Soufflot* in 1764. The writings of the Jesuit Langier (1753), the architect Blondel (1756), and the archæologists Mariette and Caylus, and finally and above all the excavations at Pompeii and Herculaneum and the reports of visitors to these spots, speedily assisted the classical tendency to gain a decided victory.

Thus the appearance of **Jacques Louis David** (1748-1825) does not signalize a complete revolution, as was at one time assumed, but the close of a decade of development ('Belisarius', 1781; 'Oath of the Horatii', 1785). His significance lies in the fact that he deduced the logical consequences and elevated them with adamantine strictness into a law of universal application. Individuality was once more repressed, and all art once more reduced to a formula. The fruits of this new Renaissance are before us everywhere to this day. Even the most famous pictures (David's 'Leonidas' and 'Rape of the Sabines') look like painted copies of bas-reliefs. The artist is in touch with us only when he is unfaithful to his own principles, as in the 'Coronation of Napoleon' (Louvre), the sketch of 'Marat after death' (Carnavalet), and his lifelike portraits. It is the same with the architecture of the Revolution and the Empire. 'The Arc de Triomphe du Carrousel', says Saint-Paul, 'is a copy of the arch of Septimius Severus, the

Vendôme Column is a reproduction of Trajan's Column, and the Madeleine is a temple which might be dedicated without alteration to Jupiter Capitolinus'. Grace as such seemed to be banished from art. Greuze and Clodion died in penury, and Fragonard spent his last days in painting large allegorical and decorative pieces.

At first glance the NINETEENTH CENTURY presents the appearance of a veritable chaos. In previous times the architect either adapted the prevailing style to the altered circumstances or developed a new one from it. Now, however, he builds in the Greek style to-day, in the Renaissance to-morrow, or passes unconcernedly from Gothic to baroque. In the same way the painter imitates the Greeks or the Italians, Rubens or Rembrandt, the Pre-Raphaelites or the Japanese. In the realm of sculpture we find ourselves at one time face to face with the most exalted idealism, at another with the most uncompromising realism. Our judgment, too, is rendered all the more difficult because many of the artists still stand so near us in point of time, that we cannot wholly free ourselves from the influence of personal inclinations or antipathies.

In the first quarter of the century the controlling influence in the sphere of PAINTING was that of David. In the year 1800 *Guérin* (d. 1833), the most thorough-going pupil of David, attained an extraordinary success with his 'Marcus Sextus'. Afterwards he devoted himself mainly to the painting of tragic scenes. *Girodet* (d. 1824), it is true, selected romantic subjects (the 'Deluge', 'Burial of Atala'), but adhered to the relief-like execution and statuesque repose of his master. *Gérard* (d. 1837), who appeals to us mainly by his attractive portraits of women, is somewhat freer in style. His 'Cupid and Psyche' naturally excited universal admiration in a generation for whom Canova's group of the same subject was the highest expression of art. *Gros* (d. 1835) passes for a forerunner of romanticism; but the warmer colouring and livelier movement of his battle-scenes do not blind us to his numerous weaknesses. An exceptional position is occupied by *Prud'hon* (d. 1823), who, in his charming 'Psyche' and his dramatic 'Revenge and Justice', produced a novel and pleasing effect by combining the artistic traditions of the 18th century with suggestions borrowed from Correggio.

The first great innovator, the first romanticist properly so called, was *Théodore Géricault* (1791-1824), whose paintings of soldiers and horses announce, still more clearly than his 'Raft of the Medusa', the dawning of a new conception. There is practically no sense in the expression 'Romantic School' unless we translate 'romanticism' as meaning simply 'love of liberty'. A better appellation is SCHOOL OF 1830. The one common bond among the masters of this period, many of whom carried on violent feuds with each other, was their passion for independence. With few exceptions, however, they sought for freedom in form and colour only; they did not dare to take their subjects from the life around them, but

found them in the history and legend of the middle ages, in the pages of the poets (Dante, Tasso, Shakespeare, Goethe, Byron), or in the scenes of the distant Orient. Raphael was the model for one set, Rubens and Veronese for another.

Eugène Delacroix (1798-1863) and **Jean Auguste Dominique Ingres** (1780-1867) are not only the two greatest masters of this period but also represent its opposite poles. For Delacroix every picture assumed the form of a brilliant symphony of colours, so that his enemies asserted that he painted with 'an intoxicated broom'; Ingres, on the contrary, considered that the 'integrity of art' depended upon the drawing. While the former honoured Rubens above all other masters, the latter saw in the great Fleming 'something of a butcher' and held it blasphemy to compare Rembrandt with Raphael. The eternal antithesis between colouring and drawing was, perhaps, never so forcibly emphasized as now. Our taste has decided the controversy in favour of Delacroix. We feel keen admiration for the vigorous colouring of 'Dante's Boat' (1822), the 'Massacre of Chios', the 'Barricade', and the 'Crusaders', and count the paintings of the Palais Bourbon and St. Sulpice as among the greatest monumental works of the century. The 'Apothesis of Homer', on the other hand, leaves us cold in spite of its admirable drawing; the beautiful figures of 'Œdipus' and 'The Source' excite but a half-hearted admiration; and it is only in his portraits that Ingres makes any strong impression on us. Perhaps, however, the time will come when this master will be again accorded a more prominent place.

The fame of *Horace Vernet* (d. 1863), *Paul Delaroche* (d. 1856), *Devéria* (d. 1865), *Couture* (d. 1879), and the other historical painters of the period has paled very considerably. The reconstruction of a historical scene, such as the 'Death of Elizabeth' or 'Raphael in the Vatican', can satisfy us only when the immediate effect causes the artificiality of the process to be forgotten; but none of these masters had the strength to accomplish this. The longest life will doubtless belong to Vernet's pictures of contemporary history at Versailles. Among other masters of the period may be mentioned the somewhat sentimental *Ary Scheffer* (d. 1858); *Léopold Robert* (d. 1835), who died prematurely but not before he had received universal admiration for his cheerful but rather too spick-and-span scenes of Italian life; *Decamps* (d. 1860), who painted glowing pictures of Oriental life and found excellent followers in *Fromentin*, *Marilhat*, and others; and *Chenavard* (d. 1880), the author of the philosophical cartoons in the Picture Gallery of Lyons. A special meed of honour must be paid to *Hippolyte Flandrin* (d. 1864), a pupil of Ingres and perhaps the only religious painter of modern times whose works reveal a genuinely pious spirit.

Contemporaneously with this development there arose in France a new conception of landscape painting, the so-called Paysage Intime. The aim was to reproduce the play of light and the atmo-

spheric effects of the fondly noted, though often simple motives of one's native land. *Théodore Rousseau* (d. 1867) is *par excellence* the great painter of trees; *Jules Dupré* (d. 1889) depicted nature in her stormy moods; *Charles Daubigny* (d. 1878) loved to paint the peaceful banks of the Oise; *Narcisse Diaz* (d. 1876) revelled in rustling forest glades threaded by glittering beams of sunlight. The greatest poet of this group, generally known as the SCHOOL OF BARBISON, is **Jean Baptiste Corot** (d. 1875). No other painter either before or since has regarded nature with such an intimate and genial gaze. In his pictures the meadows rustle, the birds twitter, the bees hum, and the sunbeams glance and play. Lovely nymphs dance in morning dew to the music of soft-breathing flutes. Other members of the Barbison group are *Constant Troyon* (d. 1865), vying with *Rosa Bonheur* (d. 1899) as the greatest of the French animal-painters, and **Jean François Millet** (d. 1875), the vigorous painter of peasant-life, who incarnates so powerfully the spirit of the text 'in the sweat of thy face shalt thou eat bread'.

Under the Second Empire a number of new tendencies made themselves felt. The historical painters, such as *Sylvestre* and *Luminais*, tickled the jaded palates of their contemporaries with scenes of horror like 'Nero and Locusta'. *Hamon*, *Gérôme*, and the other 'Neo-Greeks' painted genre-scenes in antique costume, which allowed them to display their masterly treatment of the nude. *Cabanel* (d. 1889), the more talented *Baudry* (d. 1886; decoration of the Opera House) and *Delaunay* (d. 1891), and the still living *Henner* and *Lefebvre* sought for fame in the most finished portrayal of the female form divine. Contemporary military life was illustrated by *De Neuville* (d. 1885) and *Regnault*, the latter of whom fell in the Franco-German war (1871). The great popular favourites were, however, *Ernest Meissonier* (1813-91) and *Alfred Stevens* (born 1828) of Belgium, two painters of the fine and minute who can be confidently ranked with the Dutch masters of the 17th century. The former loved to depict the heroes of his tiny canvases in the more brilliant costume of by-gone days; the latter gave a faithful picture of the dress and manners of the fashionable women of his own time. An important event for the development of art in the following period was the appearance of *Gustave Courbet* (1819-77), who revealed an extraordinary power of realism in his 'Burial of Ornans' and other scenes of common life, as well as pre-eminent colouristic talents in his great 'Studio', but who nevertheless did not possess one spark of poetry.

Between 1870 and 1890 four artists are specially prominent: *Edouard Manet* (1833-83), *Jules Bastien-Lepage* (1848-84), *Pierre Puvis de Chavannes* (1824-98), and *Gustave Moreau* (1826-98). Manet made a skilful combination of what he learned from Velazquez and from the Japanese, and in his vigorous portraits and sketches of Paris life became the most zealous protagonist of the

impressionist school, which exerted a deep and beneficial influence in spite of its aberrations. Bastien-Lepage applied the principles of impressionism to his powerful pictures of peasant-life. Puvis de Chavannes adopted the colouring of the primitive Italians and represented an ideal humanity in a series of solemn and broadly conceived mural paintings (Sorbonne, Pantheon, Amiens, Rouen, Poitiers, Lyons, Marseilles). Moreau presented mystic legends in a style of which the delicate colouring glows like a jewel (Musée Moreau, Luxembourg).

A survey of the multiform activity of the Painting of To-Day may be obtained in the course of visits to the Hôtel de Ville, the Sorbonne, the Mairies, the Luxembourg, the annual Salons, and the smaller exhibitions. Here we give only a few hints. The academic school, which seeks its end mainly by a conscientious study of form, is represented by *Laurens* (historical paintings), *Detaille* (battle-pieces), *Cormon* (frescoes in the Jardin des Plantes), *Bonnat*, *Carolus Duran*, *Humbert*, *Benjamin Constant*, and others. In the sharpest contrast to these stand the impressionists *Degas*, *Monet*, *Pissarro*, *Renoir*, *Raffaëlli*, and their friends, whose aim is to reproduce a momentary effect (Salle Caillebotte at the Luxembourg, Galerie Durand-Ruel). Other representatives of impressionism are *Roll*, *Gervex*, *Rochegrosse*, and the brilliant colourist *Besnard* (Ecole de Pharmacie). *Cazin*, *Billotte*, *Pointelin*, *Ménard*, and others devote themselves to producing melancholy twilight landscapes. *Jules Breton* and *Lhermitte* are attractive delineators of rural life. *Dagnan-Bouveret* and the younger masters, *Cottet*, *Simon*, and *Wéry*, depict the picturesque scenes of Brittany. Symbolism has also found numerous disciples among the younger generation.

To go into the matter of the Graphic Arts would take us too far afield. Be it enough to chronicle that recent activity in this sphere has been both great and successful, not only in engraving (*Gaillard*, *Waltner*, *Patricot*, etc.), which reproduces the ideas of others, but still more notably in the original arts of etching in black and white or in colours (*Bracquemond*, *F. Rops*, *Legrand*, *Lepère*, *Legros*, *Tissot*, *Raffaëlli*) and lithography (*Fantin-Latour*, *Carrière*; the posters of *Chéret*).

The Sculpture of the 19th cent. runs, on the whole, a course parallel with that of painting. Here also the antique style was at first all-powerful. *Canova*, who made many visits to Paris, was the master whom all admired and imitated. Few sculptors attained anything higher than a frosty correctness. We may name *Chaudet* (d. 1810; 'Paul and Virginia', in the Louvre), *Lemot* (d. 1827; Henri IV. on the Pont Neuf), *Dupaty* (d. 1825; 'Death of Bibli's', in the Louvre), the exuberantly fertile *Bosio* (d. 1845), and *Cortot* (d. 1843; 'The Messenger of Marathon'). To the academic school also belongs the once very popular *James Pradier* (1792-1852), known for his Graces at Versailles, his works on the Arc de l'Etoile

and the Molière Fountain, and his Victories at the Dome des Invalides; but this master possesses a certain grace and vivacity of conception which still exercise their charm. Romanticism proper played a very subordinate rôle in sculpture, where the decisive part was undoubtedly that taken by realism. Three masters here stand in the forefront: *Fr. Rude*. *P. J. David d'Angers*, and *A. L. Barye*. **François Rude** (1784-1855) is the strongest nature of the three; he invariably interests, even if he does not always satisfy us. Most of his creations are tainted with something a little too unquiet, too theatrical. Alongside his most expressive statue of Monge at Beaune stands the restless Ney of the Place de l'Observatoire; his admirable Cavaignac in Montparnasse Cemetery contrasts with the very questionable figure of 'Napoleon awaking to immortality' at Fixin, near Dijon. His most famous work is the 'March Out' on the Arc de l'Etoile, which breathes the most fiery enthusiasm. The 'Fisher Boy' and 'Joan of Arc' in the Louvre also deserve special remark. His religious efforts are the least pleasing ('Baptism of Christ' at the Madeleine). — **Pierre Jean David d'Angers** (1788-1856; thus named from his native town, in contradistinction to the painter J. L. David), unlike Rude, always retains a certain air of sober reality. He has much in common with Rauch, and like him was fond of representing generals in their uniforms and scholars and artists in ideal costume. His busts and medallions occur by the hundred at Père-Lachaise and elsewhere, but it is impossible for us to share the enthusiasm with which they were regarded by his contemporaries. The fame of the great animal sculptor **Antoine Louis Barye** (1796-1875) has, on the other hand, steadily increased. His larger works, such as the 'Lion and Serpent' in the Garden of the Tuileries, have become popular idols; and the original casts of his small bronzes fetch nearly their weight in gold. His most successful followers are *Frémiet* (Jardin des Plantes), *Caïn* (Tuileries), and *Gardet* (Luxembourg, Chantilly, etc.). By far the most eminent pupil of Rude is **Jean Baptiste Carpeaux** (1827-75), who died at a comparatively early age. His 'Triumph of Flora' at the Louvre, his 'Ugolino' at the Tuileries, his vivacious busts, and, most of all, his group of 'Dancing' at the Opera, which is inspired by a truly Bacchic gust of existence, and his 'Quarters of the Globe' on the Fontaine de l'Observatoire assure him one of the highest places in the history of modern sculpture. (The last can be best studied in the models at the Louvre, which clearly reveal the feverish energy of the hand that made them.) With the great public the gentle maidens of his contemporary *Chapu* (1833-91) are still more popular (tomb of Regnault in the Ecole des Beaux-Arts). Among the pupils of David may be mentioned *Carrier-Belleuse*, *Cavelier*, *Maindron*, and *Aimé Millet*.

As we walk to-day through the Luxembourg Gallery, the public parks, the cemeteries, and the exhibitions we find, it is true, much academic conventionality, but there is also abundant evidence of a

strong effort to rise above convention and to permeate works of art with personal feeling, besides a technique brought to a high state of perfection. The most conspicuous sculptors are *Paul Dubois* (b. 1823), whose marvellously finished forms show the influence of the early Italians; *Falguière* (1831-1900), whose fiery Provençal nature produces such admirable works as the 'Pegasus' of the Square de l'Opéra at the same time as such doubtful productions as the great figure in the Pantheon; and *Mercié* (b. 1845), with his 'Gloria Victis' in the Hôtel de Ville and his 'Quand Même' in the Tuileries Garden. Among the many who might be signalized along with these we name *Ernest Barrias* ('First Funeral', in the Hôtel de Ville), *Guillaume* (monument to Ingres, in the Ecole des Beaux-Arts), *Crauk* (monument to Adm. Coligny), *Boucher* ('At the Goal', in the Luxembourg Garden), *St. Marceaux*, and *Puech*. *Dalou* has been more inclined to adopt the pictorial methods of the 18th century. His latest and much criticized works are the Monument of the Republic (Place de la Nation) and the Monument to Alphand (Avenue du Bois-de-Boulogne). The extreme of individuality in art is represented by the highly gifted *Auguste Rodin*, whose works, however, are often open to criticism ('The Kiss', 'Victor Hugo', 'Balzac', 'Mouth of Hell'). *Desbois* and others suggest themselves in the same connection. Perhaps the most striking plastic work of modern days is *Bartholomé's* 'Monument aux Morts', in Père-Lachaise. *Roty*, *Chaplain*, *Daniel Dupuis*, and others have brilliantly resuscitated the art of the medallist.

On Architecture a few words must suffice. Under the First Empire the classical spirit was supreme (Madeleine, Exchange), under the Restoration it was relaxed only so far as to allow the addition of the basilica (Notre-Dame-de-Lorette, St. Vincent-de-Paul). Under Louis Philippe, however, a great revival of Gothic took place, headed by *Viollet-le-Duc*, *Lassus*, and others (restorations of Notre-Dame, the Sainte Chapelle, and Pierrefonds; Ste. Clotilde), and this was followed by a general eclecticism. Among the few really original works of the century honourable mention may be made of the Ecole des Beaux-Arts, by *Duban;* the church of St. Augustin, by *Baltard;* the Trocadéro, built by *Davioud* and *Bourdais* in 1878; the church of the Sacré Cœur, by *Abadie;* and the Opera House, by *Charles Garnier*, the interior of which is especially effective. Viollet-le-Duc's 'Entretiens sur l'Architecture' first broached the important principle that the exterior of a building must indicate its uses and adapt itself to the altered methods of construction. The reading-room of the Bibliothèque Nationale, by *Labrouste*, is an admirable example of the adaptation of iron-construction to the needs of a large room.

The Industrial Arts reached the lowest deep of degradation under Louis Philippe, but the Count de Laborde's classic report on the London Exhibition of 1851 induced a great improvement, which at first took the form of a reversion to earlier styles. It was not until

later that a really modern industrial art sprang up, in conjunction with the United States, England, and Belgium, and under the influence which the products of Japan began to exert in Paris about 1867. The visitor to Paris will enjoy tracing this development in the works of the pewterer (*Desbois*, *Baffier*), the glass-maker (*Gallé* of Nancy), and the potter (*Delaherche*, *Dalpeyrat*, *Bigot*), as well as in furniture, tapestry, textile fabrics, and ornaments (*Lalique*). This field also is the scene of a varied and promising activity.

PARIS.

PRELIMINARY INFORMATION.

1. Arrival in Paris.

Railway Stations, see p. 29. — On arrival the traveller should hand his small baggage to a porter *(facteur)*, follow him to the exit, where an *octroi* official demands the nature of its contents (see p. xii), and call a cab *(voiture de place)*. The cab then takes its place in the first row, which is reserved for engaged vehicles. After receiving the driver's number *(numéro)*, the traveller, if he has any registered luggage, tells him to wait for it *('restez pour attendre les bagages')*. Hand-bags and rugs should not be left unguarded in the cab, at any rate not without making the driver notice the number of articles, as thefts are not infrequent. — If the traveller prefers to secure his registered luggage before calling a cab he will avoid the slight expense entailed by waiting, but if visiting Paris for the first time he will do well to engage one at once (by the hour; see below). Then, in the event of not finding accommodation at the hotel he has chosen, he can at once proceed to another, incurring little or no increase of fare by so doing.

The *Salle des Bagages (Douane)* is opened 10-15 min. after the arrival of the train. The custom-house examination is generally lenient (comp. p. xii). After it is over the porter conveys the luggage to the cab, receiving 50 c. or more, according to the weight and number of the packages. The *octroi* official has again to be assured that the contents include nothing eatable. As a rule, the through-passenger from England will not be able to leave the station until 20-25 min. after his arrival. If preferred, however, he may tell the porter to carry his hand-baggage direct to one of the hotels near the railway-stations (see p. 10) and return afterwards for his trunk.

The fare *(course)* from the railway-station to the town is $1^1/_2$ fr. for a two-seated cab (at night $2^1/_4$ fr.); large articles of luggage, one piece 25 c., two pieces 50 c., three and more pieces 75 c; pourboire 25 c. (comp. Appx., p. 41). If the cab has to wait more than $^1/_4$ hr. (which will probably be the case more often than not) the time-tariff comes into force: 2 and $2^1/_2$ fr. per hour by day, $2^1/_2$ and $2^3/_4$ fr. by night. The tariff is printed on the 'numéro'; see also Appx., p. 41.

At the railway-stations, in addition to the ordinary cabs, LUGGAGE CABS *(Voitures spéciales avec galerie pour bagages)* and RAILWAY

OMNIBUSES *(Omnibus de famille)* are generally in waiting, but it is safer to engage them 4, 6, or 12 hours beforehand (see below). The order may run as follows: *(M. le Chef du) Service des Voitures Spéciales* or *des Omnibus de famille*, *Gare du Nord* (*de l'Est*, etc.), *Paris. Prière de faire prendre — personnes au train de* (hour of arrival); signature. Telegrams of this nature are forwarded free by any station-master on the route.

At the *Gare du Nord* and the *Gare de l'Est* the *Voitures Spéciales* are stationed behind the omnibuses (see the placards); fares, per drive, including luggage, for 4 pers. 2½ fr. by day (6 or 7 a.m. to 12.30 a.m.), by night 3 fr., or when ordered beforehand 3 and 4 fr. *Omnibus de famille:* fares (Gare du Nord), 6 pers. 6 fr., 12 pers. 10 fr., incl. luggage; (Gare de l'Est) for driving to domicile, 3 pers. 3 fr. by day (7 a.m. to midnight), each addit. pers. 1 fr.; by night 4 fr. and 1 fr. For driving from domicile to station, 5 pers. 5 fr.; 60 kg. (135 lbs.) of luggage are carried free for 1-3 pers., 100 kg. (225 lbs.) for 4-10 pers; excess 1 c. per kg. — At the *Gare Saint-Lazare* and the *Gare Montparnasse* these 'voitures spéciales' (for 4 pers.) cost per drive 2, per hour 2½ fr. (at night 2½ or 2¾ fr.), or if ordered beforehand (12 hrs. notice necessary) 3½ or 4½ fr.; luggage 25, 50, or 75 c. for 1, 2, 3 or more pieces. — At the *Gare d'Orléans* (4 hrs. notice) the fares are: 1-2 pers. 3, 3 pers. 3¾, 4 pers. 4½ fr., each addit. pers. ½ fr. more. — At the *Gare de Lyon* the scale varies from 3 or 4 fr. for 2 pers. to 10 or 15 fr. for 7 pers. according to the 'zone' (orders must be sent 12 hrs. in advance).

2. Hotels and Pensions.

Alphabetical List at the end of the Book, after the Index.

The large hotels of the first class, which are among the finest in the world, are, of course, provided with all modern luxuries and comforts, such as electric light, passenger elevators or lifts, steam or hot-water heating, and baths. The charges correspond to the accommodation. Our list includes many other hotels of more modest pretensions, and even of the second class, where good accommodation is found at a more moderate rate. It is, of course, impossible to enumerate them all. The traveller who arrives in Paris in the evening will probably find the best chance of accommodation at one of the large hotels in the centre of the town, such as the Hôtel Continental, Grand Hôtel, Terminus, Hôtel du Louvre, which have hundreds of rooms. These hotels have also the advantage that one pays for what one consumes at the time, without being bound down to regular meals.

The prices given below have been furnished by the landlords or managers, and refer to one person for one day. Though they doubtless vary somewhat from time to time, they will at least serve as a guide to the class of house one may expect. The double-bedded rooms are invariably the best, and the charge made for them is not always double that for a single room. If desired, breakfast is served in the visitor's own room at an extra charge of 50 c. or more. Luncheon (*déjeuner;* 12 to 2) and dinner (*dîner;* between 6 or 6.30 and 8 or 8.30) are served in the hotels of the first class at separate tables. In the winter-months (Dec. 1st to about the end of March) prices are lowered at many houses.

The most fashionable hotels are to be found chiefly in the immediate neighbourhood of the Place Vendôme, within the district bounded by the Place de l'Opéra, on the N., the Tuileries Gardens (Rue de Rivoli), on the S., and the Avenue de l'Opéra, on the E. The hotels in and near the Champs-Elysées are pleasant, but rather far from the centre of attractions, though that inconvenience is now mitigated by the *Métropolitain* (p. 28). Outside these fashionable quarters there are many other excellent hotels.

To facilitate a choice we have arranged the hotels mentioned below in various groups. Though the largest and most aristocratic houses have been named first, it has been found impossible to follow any strict order of merit in the arrangement of the list. Thus many hotels in the later sections might with equal propriety appear in the earlier ones; while there are doubtless many deserving houses left entirely unmentioned.

No hotel can be recommended as first-class that is not satisfactory in its sanitary arrangements, which should include an abundant flush of water and a supply of proper toilette paper.

Hotels of the Highest Class. **Hôtel Bristol* and **Hôtel du Rhin*, Place Vendôme 3 and 4 (Plan, Red, 18; special plan *II*†), two long established and aristocratic houses, patronized by royalty; suites of rooms (dining-room, drawing-room, 2-4 bedrooms, and bath) 40-120 fr., déj. or D. 12 fr. or à la carte; pension for servants 9 fr. — **Hôtel Ritz*, Place Vendôme 15 (Pl. R, 18; *II*), admirable cuisine and cellar, with 100 rooms and 70 bath-rooms, R. from 16½ (with bath-room from 26½), B. 2½ fr., déj. & D. à la carte. — **Hôt. Vendôme*, Place Vendôme 1, similar in style to the Bristol and the Rhin. with 70 R. from 10, B. 2, déj. 5, D. 8, pens. 15 fr. — **Elysée Palace Hôtel* (Pl. R, 12; *I*), Avenue des Champs-Elysées 103, with 300 R. from 8, B. 2, déj. 6, D. 7, pens. from 20 fr. — **Hôt. de l'Athénée*, Rue Scribe 15, near the Opera House (Pl. R, 18; *II*), a favourite resort of English and Americans, with 150 R. from 8, B. 2, déj. 4, D. 5 fr. — **Hôt. Continental* (Pl. R, 18; *II*), Rue de Castiglione 3, corner of the Rue de Rivoli, opposite the Garden of the Tuileries, with 600 R. from 5, B. 1½, déj. 5, D. 7 fr. (incl. wine). — **Grand Hôtel* (Pl. R, 18; *II*), Boulevard des Capucines 12, adjoining the Opera House, with 1000 R. from 8, B. 1½, déj. 5, D. 8, pens. from 18 fr. — **Hôt. Meurice*, Rue de Rivoli 228 (Pl. R, 18; *II*), long frequented by British and American travellers, with 170 R. from 6, B. 2, déj. 5, D. 7, pens. from 16 fr. — **Hôt. Regina*, Place de Rivoli 2 and Rue St. Honoré 185, with 250 R. from 6, B. 2, déj. 4, D. 6, pens. from 14 fr. — **Hôt. Chatham*, Rue Daunou 17, to the S.

† For explanation of references to Plan, see end of the book, before the index of streets. The italicised Roman numerals (*II*) refer to the special or district plans. The streets parallel with the Seine are numbered from E. to W., while the numbers of the cross-streets begin at the end next the river; the even numbers are on the right, the odd on the left.

of the Place de l'Opéra, an old favourite of American travellers, with 150 R. from 7 to 15, B. 2, déj. 4, D. 6, pens. from 20 fr.

Hotels of the First Class. In the INNER TOWN: ***Hôt. Terminus***, opposite the Gare St. Lazare (Pl. B, 18), to the S., somewhat out of the way for pleasure-visitors but excellently managed, with 500 R. from 5½, B. 1½, déj. 5, D. 6 (incl. wine), pens. from 16 fr. — ****Grand Hôt. du Louvre***, Rue de Rivoli 172 and Place du Palais-Royal (Pl. R, 20; *II*), with 300 R. from 6, B. 1½, déj. 5, D. 6 (incl. wine), pens. from 15 fr.

In or near the Place Vendôme (Pl. R, 18; *II*): ***Hôt. Mirabeau***, Rue de la Paix 8, R. 5-10, B. 2, déj. 5, D. 6, pens. from 18 fr., ***Hôt. Westminster***, Rue de la Paix 11, R. from 6, B. 2 fr., two high-class family hotels; ***Hôt. de Hollande***, Rue de la Paix 18, R. 15, B. 2, déj. 5, D. 7 fr., patronised by English, American, and Russian visitors; ***Hôt. des Iles-Britanniques***, Rue de la Paix 22, a family hotel, with 40 R. from 7 fr., B. 1¾ fr. — To the S. of the Place Vendôme: ***Hôt. Castiglione***, Rue de Castiglione 12; ****Hôt. de Londres***, Rue de Castiglione 5, R. from 5, B. 1½, déj. 4, D. 6, pens. from 15 fr. — ***Hôt. Brighton***, Rue de Rivoli 218, with 75 R. from 6, B. 1½, déj. 5, D. 7, pens. from 16 fr. — ****Hôt. de Lille et d'Albion***, Rue St. Honoré 223, to the N. of the Rue de Rivoli, patronized by the English and Americans, with 168 R. from 5, B. 1¾, déj. 5, D. 6, pens. from 16 fr.; ***Hôt. de France et Choiseul***, Rue St. Honoré 239. — ****Grand-Hôt. Normandy***, Rue de l'Echelle 7 and Rue St. Honoré 256, with 180 R. from 6, B. 1½, déj. 5, D. 6, pens. from 16 fr.; ****Hôt. Binda***, Rue de l'Echelle 11, near the Avenue de l'Opéra, with 100 R. from 5, B. 1½, D. (incl. wine) 6, pens. from 15 fr.; these two frequented by Americans and English.

To the S.E. of the Place de l'Opéra, excellently situated: ****Hôt. Bellevue***, Avenue de l'Opéra 39, with 90 R. from 5, B. 1½, déj. 4, D. 6, pens. from 14-20 fr.; ****Hôt. des Deux-Mondes***, Avenue de l'Opéra 22 (Pl. R, 18, 19; *II*), with 150 R. from 6, B. 1½, déj. 4, D. 5, pens. from 15 fr. — ****Hôt. Scribe***, Rue Scribe 1 (Pl. R, B, 18; *II*), in the same building as the Jockey Club (p. 43), with 120 R. from 6, B. 1½, déj. 4, D. 6 (incl. wine), pens. from 15 fr.

In or near the CHAMPS-ELYSÉES (see also p. 7): ****Hôt. d'Albe***, Avenue des Champs-Elysées 101 and Avenue de l'Alma 55, British-American house, with 130 R. from 8 to 25, B. 2, déj. 5, D. 7, pens. from 18 fr. — More to the S., in the direction of the Seine: ****Hôt. de la Trémoille***, Rue de la Trémoille 14 and Rue Boccador 12, near the Place de l'Alma (Pl. R, 12; *I*), with 180 R. from 4 to 14, B. 2, déj. 5, D. 7, pens. 14-20 fr. — ****Hôt. Langham***, Rue Boccador 24, near the Av. de l'Alma, patronized by the Americans and English, with 100 R. from 6 to 20, B. 2, déj. 5, D. 8, pens. from 18 fr. — ****Hôt. Meyerbeer***, Rue Montaigne 3, near the Rond-Point (Pl. R, 15; *II*), with 80 R. from 6, B. 1½, déj. 4, D. 6, pens. from 15 fr.

Near the Place de l'Etoile (Pl. B, 12; *I*): *Hôt. Impérial*, Rue Christophe-Colomb 4, with 80 R. from 5 to 12 fr., B. 1½, déj. 4, D. 5., pens. from 15 fr., frequented by Americans. — **Hôtel Beau-Site*, Rue de Presbourg 4, a fashionable American family hotel, with 40 R. from 10 to 15, B. 2½, déj. 7, D. 10, board 16 fr.; all meals served in private rooms. — **Hôt. Campbell*, Avenue de Friedland 45, a family hotel with 90 R. from 5, B. 1½, déj. 5, D. 6, pens. from 15 fr. — **Hôt. d'Iéna*, Avenue d'Iéna 36, patronized by the English and Americans, with 200 R. from 4 to 20, B. 1½, déj. 5, D. 7, pens. from 12½ fr.

On the LEFT BANK OF THE SEINE: **Palais d'Orsay*, at the Gare du Quai-d'Orsay (Pl. R. 17; *II;* see p. 292), Quai d'Orsay 9, not far from the Louvre, with 400 R. from 6½, B. 1½, déj. 5, D. 6 (incl. wine), pens. from 15 fr.

Other Hotels (First and Second Class). The hotels in this section are arranged topographically, and their situation and charges will give a rough idea of their relative excellence. Comp., however, the remarks at pp. 2 and 3.

1. Hotels in the W. Part of the Inner Town.

Between the Place de la Concorde and the Madeleine on the W. and the Palais-Royal and Boul. Montmartre on the E.

To the S. of the Place Vendôme, in the RUE DE CASTIGLIONE (Pl. R, 18; *II*): No. 4, *Cecil;* No. 6, *Métropole*, with 60 R. from 5, B. 1½, déj. 4, D. 6, board from 10 fr.; No. 7, *Dominici*, with 100 R. from 5, B. 1½, déj. 4, D. 6, pens. from 13 fr., English house. — *Hôtel Tivollier*, Rue du Vingt-Neuf Juillet 4, R. 3-6, pens. 7-10 fr.

In the RUE DE RIVOLI (Pl. R, 18; *II*), adjoining the Louvre and the Garden of the Tuileries, a favourite English quarter: No. 208, **Wagram*, with 70 R. from 5, B. 1½, déj. 3½, D. 5, pens. 12-14 fr.; No. 202, and Rue St. Honoré 211, **St. James et d'Albany*, with 200 R. from 3 to 15, B. 1½, déj. 4, D. 4, pens. 10-15 fr. — In the side-streets between the Rue de Rivoli and the Rue St. Honoré (Pl. R, 18; *II*): *Hôt. de Castille*, Rue Cambon 37, with 70 R. from 4, B. 1½, déj. 4, D. 5, pens. from 12 fr.; *Hôt. de la Tamise*, Rue d'Alger 4, with 32 R. from 3, B. 1½, déj. 3½, D. 4½, pens. from 10 fr.; *Hôt. d'Oxford et de Cambridge*, Rue d'Alger 13, with 70 R. from 3½, B. 1½, déj. 3½, D. 4 (wine included), pens. 10-14 fr.; *Hôt. de Paris et d'Osborne*, Rue St. Roch 9, with 55 R. from 3, B. 1½, déj. 3, D. 3½ (incl. wine), pens. from 9 fr.; **Prince Albert*, Rue St. Hyacinthe 5, R. 3½-6, B. 1¼, déj. 2½, D. 3½, pens. from 8 fr. — For other hotels near the Louvre, see p. 9.

Near the RUE DE LA PAIX, to the N.W. and N.E. of the Place Vendôme (Pl. R, 18; *II*), between the Avenue de l'Opéra and the Boulevard des Capucines: *Hôt. de Calais*, Rue des Capucines 5, with 80 R. from 4, B. 2, déj. 3, D. 4, pens. 9-11 fr. — In the Rue Daunou, the first cross-street from the N. end of the Rue de la Paix: No. 4.

Hôt. de Rastadt; No. 7, *Hôt. de l'Empire* (American clientèle), with 30 R. from 5 to 12, B. 2, déj. 4, D. 5, pens. 14-17 fr.; No. 6, *Hôt. d'Orient*, with 80 R. from 5 to 8, B. 1½, déj. 4, D. 5, pens. from 12 fr. — More to to the E.: *Hôt. Louis-le-Grand*, Rue Louis-le-Grand 2 and Rue des Petits-Champs, with 40 R. from 3½, B. 1½, déj. 3, D. 4 fr., pens. 9-12 fr., well spoken of; *Hôt. des Etats-Unis*, Rue d'Antin 16, with 60 R. from 3, B. 1¼, déj. 3, D. 4 (incl. wine), pens. 9-12 fr.; *Hôt. d'Antin*, Rue d'Antin 18, with 36 R. from 3½, B. 1½, déj. 3½, D. 4 (incl. wine), pens. from 10 fr.

Near the Boulevard des Italiens, to the E. of the Avenue de l'Opéra (Pl. R, 21; *II*): *Hôt. de Port-Mahon*, Rue de Port-Mahon 9 (Russian clientèle), with 40 R. from 3, B. 1¼, déj. 3, D. 3½ (incl. wine), pens. from 9 fr. — *Grand-Hôtel de la Néva*, Rue Monsigny 9, with 50 R. from 3 fr., B. 60 c., déj. 3, D. 4 (incl. wine), pens. from 11 fr.; *Hôt. de Manchester*, Rue de Grammont 1, with 40 R. from 4½, B. 1½, déj. 3½, D. 4 (incl. wine), pens. 10-13 fr.; *Hôt. Favart*, Rue de Marivaux 5, opposite the Opéra Comique, with 45 R. from 4, B. 1, déj. 3, D. 4 (incl. wine), pens. 10-15 fr.

In the Boulevards des Capucines and des Italiens and their side-streets (Pl. R, G, 18, 21; *II*): **Grand-Hôtel des Capucines*, Boul. des Capucines 37, with 70 R. from 5, B. 1½, déj. 4, D. 6, pens. 12-20 fr.; *Maison Meublée* (Cheepotel). with 42 R. from 2, B. 1½ fr., *Maison Meublée* (Andrieux), with 50 R. from 4, B. 1½ fr., both in the Boul. des Capucines, 25 and 29. — **Hôt. de Bade*, Boul. des Italiens 32 and Rue du Helder 6, an old-established house, with 200 R. from 5, B. 1½, déj. 3½, D. 5, pens. from 12 fr.; **Hôt. de Russie*, at the E. end of the Boul. des Italiens (No. 2), at the corner of the Rue Drouot, with 100 R. from 5, B. 1½, déj. 3½, D. 4½, pens. from 15 fr. — On the N. side of the Boul. des Italiens. In the Rue du Helder: No. 8, **Hôt. du Tibre*, with 55 R. from 6, B. 1½, déj. 4, D. 5, pens. 13-20 fr.; No. 9, *Hôt. du Helder*, with 80 R. from 5, B. 1½, déj. 4, D. 5-6, pens. from 12 fr.; No. 11, *Hôt. Richmond*, a family hotel, with 60 R. from 3 to 12, B. 1½, déj. 4, D. 5 (wine included), pens. 12-20 fr.; No. 16, **Hôt. de l'Opéra*, with 40 R. from 4 to 12, B. 1½, déj. 3½, D. 4, pens. 12 fr. — *Hôt. Adelphi*, Rue Taitbout 4, with 66 R. from 5, B. 1½, déj. 3½, D. 5 (incl. wine), pens. 10-15 fr. — In the Rue Laffitte: No. 20, *Hôt. Byron*, with 50 R. from 3½, B. 1¼, déj. 3½, D. 4 (incl. wine), pens. from 7½ fr.; No. 32, **Hôt. des Pays-Bas*, with 50 R. from 3 to 7, B. 1¼, déj. 3, D. 4 (incl. wine), pens. from 9 fr.; No. 38, *Hôt. Laffitte*, with 27 R. from 3, B. 1¼ fr. — **Hôt. Rossini*, Rue Rossini 16, with 60 R. from 3 fr.

To the N.E. of the Place de l'Opéra (Pl. B, 21; *II*): **Grand-Hôtel Suisse*, Rue Lafayette 5, with 44 R. from 4½, B. 1½, déj. 3½, D. 4½ (incl. wine), pens. from 9½ fr.; *Hôtel Victoria*, Cité d'Antin 10, with 40 R. from 5, B. 1¼, déj. 3, D. 4 (incl. wine), pens. 9-16 fr.; *Hôt. de France*, Cité d'Antin 22, with 40 R. from 3, B. 1¼ fr.; *Hôt.*

St. Georges et de Barcelone, Rue St. Georges 18, with 50 R. from 4, B. $1^1/_4$, déj. $3^1/_2$, D. 4 (incl. wine), pens. 12 fr. — Farther to the N.: *Hôt. de Berne*, Rue de Châteaudun 30, with 35 R. from $3^1/_2$, B. $1^1/_4$ fr.; *Hôt. Glatz* (private; English and American clientèle), Rue de Clichy 45, pens. 9-12 fr.

Near the MADELEINE, to the N. of the boulevards (Pl. R, G, 18; *II*). Rue Caumartin: No. 14, *Grande Bretagne*, with 70 R. from 4, B. $1^1/_2$, déj. 4, D. 5, pens. from 11 fr.; No. 33, *St. Pétersbourg*, mainly English and American customers, with 250 R. from 5, B. $1^1/_2$, déj. 3, D. 4, pens. from 10 fr. — *Hôt. de Sèze*, Rue de Sèze 16, with 30 R. from 3, B. $1^1/_2$, déj. 4, D. 5 fr. (incl. wine). — *Vignon*, Rue Vignon 23, with 40 R. from $3^1/_2$, B. $1^1/_2$, déj. 3, D. 4 (incl. wine), pens. 10-14 fr. — *Lartisien*, Passage de la Madeleine 4, with 30 R. from $2^1/_2$, B. $1^1/_4$, déj. 3, D. $3^1/_2$ (incl. wine), pens. from 8 fr.

To the S. of the Boulevard de la Madeleine: **Hôt. Burgundy*, Rue Duphot 8, with 79 R. from 3, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$, pens. $8^1/_2$-$13^1/_2$ fr.; *Hôt. de la Concorde*, Rue Richepanse 6, with 66 R. from $4^1/_2$, B. $1^1/_4$, déj. $3^1/_2$, D. 4 (incl. wine), pens. from 10 fr.

To the S.W. of the Madeleine. In the Cité du Retiro: No. 5, **Hôt. Perey* (entr. Rue Boissy-d'Anglas 35 and Rue du Faubourg-St-Honoré 30), quietly situated, with 40 R. from 4, B. $1^1/_2$, déj. 3, D. 4, pens. 9-12 fr.; No. 9, **Hôt.-Pens. Tête*, with 36 R. from $3^1/_2$, B. $1^1/_4$, déj. $2^1/_2$, D. $3^1/_2$, pens. 8-10 fr.; No. 3, *Hôt. de la Cité du Retiro*, family house, with 30 R., pens. from 7 fr. — Farther to the S., near the Place de la Concorde: **Hôt. Vouillemont*, Rue Boissy-d'Anglas 15, with 130 R. from 5, B. $1^1/_2$, déj. 4, D. 6, pens. from 15 fr.

To the N.W. of the Madeleine: *Hôt. Malesherbes*, Boul. Malesherbes 26, with 64 R. from 4, B. $1^1/_2$, déj. 4, D. 5, pens. 14 fr. — In the side-streets of the Boul. Malesherbes: *Hôt. Bedford*, Rue de l'Arcade 17, with 80 R. from 5, B. $1^1/_2$, déj. 4, D. 6, pens. from $12^1/_2$ fr.; *Hôt. de l'Arcade*, Rue de l'Arcade 7, with 40 R. from $3^1/_2$, B. 1, déj. 3, D. $3^1/_2$, pens. from 8 fr.; *Hôt. Buckingham*, Rue Pasquier 32, with 45 R. from $3^1/_2$, B. $1^1/_2$, déj. 3, D. $3^1/_2$ (incl. wine), pens. 8-10 fr.; *Hôt. Océanique*, Rue de la Pépinière 17, patronized by the English, with 30 R. from 5, B. $1^1/_2$, déj. 3, D. 4, pens. from 12 fr.; *Grand-Hôtel Alexandra*, Rue de la Bienfaisance 16, near St. Augustin, with 55 R. from 4, B. $1^1/_4$, déj. 3, D. 4 (incl. wine), pens. 9-14 fr.; *Hôt. Sydney*, Rue des Mathurins 50, with 50 R. from $3^1/_2$, B. $1^1/_4$, déj. 3, D $3^1/_2$, pens. from 9 fr.

2. Hotels in the Champs-Elysées and their Environs.

To the N. of the Rond-Point des Champs-Elysées (Pl. R, B, 15; *II*): *Hôt. Montaigne*, Rue Montaigne 30, Dutch clientèle, with 50 R. from 4, B. $1^1/_2$, déj. 3, D. 4, pens. from 12 fr. — Near the N. end of the Avenue d'Antin: *Bradford*, Rue St. Philippe-du-Roule 10 and Rue d'Artois 14, with 50 R. from 4, B. $1^1/_2$, déj. 3, D. 4, pens. from

11 fr. — To the S. of the Rond-Point: **Hôt. du Palais*, Cours-la-Reine 28, Anglo-American clientèle, with 94 R. from 4, B. 1½, déj. 4, D. 5, pens. from 10 fr.

To the W. of the Rond-Point, in the side-streets of the Avenue de l'Alma (Pl. R, 12; *I*): *Grosvenor*, Rue Pierre-Charron 59, with 40 R. from 5, B. 1½, déj. 3½, D. 4½ (incl. wine), pens. from 10 fr.; *West End*, Rue Clément-Marot 7, American clientèle, with 45 R. from 4, B. 1½, déj. 3½, D. 4, pens. from 10 fr.

Near the Place de l'Etoile (Pl. R, 12), to the N.W.: **Royal Hotel*, Avenue de Friedland 33, with 80 R. from 5, B. 1½, déj. 4, D. 5, pens. from 12½ fr.; *The American*, Ave. de Friedland 19, R. from 4, B. 1½, déj. 3½, D. 4, pens. from 8 fr. — *Splendid Hotel*, Avenue Carnot 1bis, with 60 R. from 5, B. 1½, déj. 4, D. 5, pens. from 10 fr.; *Columbia*, Avenue Kléber 16, with 54 R. from 5, B. 1½, déj. 4, D. 5, pens. 15 fr.; *Lord Byron*, Rue Lord-Byron 16, R. 4-7, B. 1½, déj. 3½, D. 4½, pens. from 12 fr. — *Hôt. des Champs-Elysées*, Rue Balzac 3, with 30 R. from 3, B. 1½, déj. 2½, D. 3, pens. from 8 fr.; *Beaujon*, Rue Balzac 8, Anglo-American clientèle, with 48 R. from 3½, B. 1½, déj. 2½, D. 3½, pens. 8-12 fr. — Farther to the E.: *Haussmann*, Boul. Haussmann 192, with 34 R. from 3, B. 1, déj. 2½, D. 3 (incl. wine), pens. 6-11 fr.

Near the Place des Etats-Unis (Pl. R, 12; *I*): *Hôt. International*, Avenue d'Iéna 60, with 80 R. from 5, B. 1¼, déj. 3, D. 4, pens. 10-15 fr.; *Hôt. Belmont et de Bassano*, Rue Bassano 30, American and British family hotel, with 45 R. from 6, B. 1½, déj. 3, D. 4, pens. 10-15 fr.; *Hôt. Ferras*, Rue Hamelin 32, with 50 R. from 4, B. 1½, déj. 4, D. 5, pens. from 10 fr.

3. Hotels in the E. Part of the Inner Town.

To the E. of the Rue de Richelieu and the Rue Drouot.

The hotels in the central boulevards (Montmartre, Poissonnière, Bonne-Nouvelle) and their side-streets (Pl. R, 21, 24; *III*) are also convenient, though somewhat farther from the tourist-centre. In the Boul. Montmartre: No. 3, *Grand-Hôt. Doré*, with 70 R. from 3, B. 1½ fr., restaurant à la carte; No. 10, *Hôt. Ronceray (Terrasse Jouffroy)*, with 90 R. from 4, B. 1½, déj. 3, D. 5 (incl. wine), pens. from 11 fr. In the Boul. Poissonnière: No. 30, *Beau-Séjour*, with 100 R. from 3, B. 1½ fr., restaurant à la carte; No. 16, *Rougemont*, with 60 R. from 5, restaurant à la carte (see p. 17). — Much farther out, to the E., **Hôt. Moderne* (Pl. R, 27; *III*), Place de la République, with 420 rooms from 4, B. 1¼, déj. 3½, D. 4½, pens. from 12 fr.

To the N. of the Boul. Poissonnière: *Hôt. de la Cité Bergère et Hôt. Bernaud*, Cité Bergère 4, with 50 R. from 3, B. 1¼, déj. 2¾, D. 3½ (incl. wine), pens. 7½-12 fr.; **Grand-Hôtel Bergère & Maison Blanche*, Rue Bergère 34, with 100 R. from 5, B. 1½, déj. 4, D. 5 (incl. wine), pens. from 12½ fr. In the Rue de Trévise: No. 10,

**Hôt. de Cologne*, with 80 R. from 3, B. 1 fr., no other meals served; No. 38, **Grand-Hôtel de Paris et de Nice*, with 150 R. from 3, B. 1½, déj. 3, D. 4 (incl. wine), pens. 10-15 fr.; No. 44, *Hôt. de la Havane* (maison meublée), with 60 R. from 3, B. 1¼ fr. — *Grand-Hôtel de Bavière*, Rue du Conservatoire 17, with 60 R. from 5, B. 1½, déj. 3½, D. 4½ (incl. wine), pens. 10-14 fr.; **Hôt. de Lyon et de New York*, Rue du Conservatoire 7, with 31 R. from 3, B. 1½, déj. 3½, D. 4½ (incl. wine), pens. 8-15 fr.

To the N. of the Boulevard Bonne-Nouvelle: *Hôtel du Pavillon*, Rue de l'Echiquier 36, with 120 R. from 4, B. 1½, déj. 3, D. 4 (incl. wine), pens. from 12 fr.; *Grand-Hôtel Violet*, Passage Violet 8-12, with 110 R. from 3, B. 1½, déj. 3½, D. 5 (incl. wine), well spoken of; **Hôt. d'Autriche*, Rue d'Hauteville 37, with 60 R. from 5, B. 1½, déj. 3½, D. 4½, pens. 12 fr.; *Hôt. Indo-Hollandais*, Rue d'Hauteville 8, with 60 R. from 2½, B. 1½, déj. 3, D. 3½ (incl. wine), pens. from 10 fr., well spoken of.

To the S. of the Boulevard Montmartre and near the Bourse: *Hôt. Vivienne*, Rue Vivienne 40, with 50 R. from 3½, B. 1 fr., restaurant à la carte; *Hôt. de Rouen*, Rue Notre-Dame-des-Victoires 13, with 42 R. from 3½, B. ¼, déj. 3½, D. 4 (incl. wine), pens. from 8 fr.; *Hôt. des Colonies*, Rue Paul-Lelong 27, off the Rue Montmartre, with 50 R. from 3½, déj. 2½-3, D. 2½-4 (incl. wine), pens. from 9½ fr.; *Hôt. des Palmiers*, Rue Grenéta 39, near the Boul. de Sébastopol and the Conservatoire des Arts et Métiers, R. 2-4 fr.

Near the Louvre (Pl. R, 21; *II*, *III*): **Grand-Hôtel du Palais Royal*, Rue de Valois 4, to the E. of the Palais-Royal, with a garden on the roof (lift), with 70 R. from 5, B. 1½, déj. 3, D. 4 (incl. wine), pens. from 10 fr.; *Central Hotel*, Rue du Louvre 40, near the Bourse de Commerce (p. 187), with 300 R. from 4, B. 1½, déj. 3½, D. 4 fr. (incl. wine); *Grand-Hôtel du Rhône*, Rue Jean-Jacques-Rousseau 5, with 110 R. from 3¼, B. 1, déj. 2½, D. 3 (incl. wine), pens. from 8 fr., good. In the Rue Croix-des-Petits-Champs: No. 4, *Hôt. du Globe*, with 52 R. from 3½, B. 1¼, déj. 3, D. 3½ (incl. wine); No. 10, *Hôt. de l'Univers et du Portugal*, with 72 R. from 3, B. 1¼, déj. 3, D. 3½ (incl. wine), pens. 8-12 fr., well spoken of. **Hôt. Sainte-Marie*, Rue de Rivoli 83, with 55 R. from 3, B. 1¼, déj. 3, D. 4 (incl. wine), pens. from 9 fr. Farther to the E.: *Hôt. Britannique*, Avenue Victoria 20, patronized by the English and Americans, with 30 R. from 4, B. 1¼, déj. 1½-2½, D. 3, pens. 8 fr.

Near the Bibliothèque Nationale (Pl. R, 21; *II*, *III*): **Grand-Hôtel Louvois*, Place Louvois, with 75 R. from 4, B. 1½, déj. 3½, D. 4½, (incl. wine), pens. 12-16 fr.; **Hôt. de Malte*, Rue de Richelieu 63, frequented by the Dutch and Scandinavians, with 75 R. from 4, B. 1½, déj. 3, D. 4, pens. from 11 fr.

4. Hotels on the Left Bank of the Seine.

These hotels are less frequented by the pleasure-visitor to Paris.

In the Quartier St. Germain (Pl. R, 17, 16, 20, 21; *IV;* see also p. 5): *Hôtel du Quai-Voltaire*, Quai Voltaire 19, near the Pont des Saints-Pères, with 46 R. from 3½, B. 1, déj. 3, D. 3½, pens. 8-12 fr.; *Hôt. des Ambassadeurs*, Rue de Lille 45, with 36 R. from 3, B. 1, déj. 3, D. 4 (incl. wine), pens. 9 fr.; *Hôt. Solférino*, Rue de Lille 9, with 36 R. from 3½, B. 1¼, déj. 3, D. 3½ (incl. wine), pens. from 8 fr., good; *Hôt. Jeanne d'Arc*, Rue Vaneau 59, with 40 R. from 4, B. 1, déj. 2½, D. 3 (incl. wine), pens. from 7 fr.; *Hôt. de Londres*, Rue Bonaparte 3, with 32 R. from 2½, B. 1, déj. 2½, D. 3 fr.; *Hôt. des Saints-Pères*, Rue des Saints-Pères 65, with 50 R. from 4½, B. 1½, déj. 3½, D. 4 (incl. wine), pens. from 10½ fr., *Hôt. du Bon-Lafontaine*, Rue de Grenelle 16, with 60 R. from 2½, B. 1¼, déj. 3½, D. 4 (incl. wine), pens. from 10 fr., these two frequented by the French clergy. In the Rue Jacob: No. 44, *Hôt. Jacob*, with 55 R. from 3, B. 1, déj. 2, D. 2½ fr. (incl. wine); No. 29, *Hôt. d'Isly*, unpretending, with 53 R. from 1½, B. 1, déj. 2½, D. 3½ fr. (incl. wine); No. 58, *Maison Meublée Teissèdre*, with 62 R. from 2½, B. 1 fr., well spoken of. — *Hôt. de Seine*, Rue de Seine 52, with 34 R. from 3½, B. 1¼, déj. 2¼, D. 2⅜ (incl. wine).

In the Quartier Latin (Pl. R, 19; *V*). Boulevard St. Michel: No. 3, *Grand-Hôtel d'Harcourt*, with 57 R. from 2, B. 1¼ fr.; No. 21, *Cluny-Square*, with 32 R. from 3½, B. 1 fr.; No. 31, *Grand Hôtel de Suez*, R. 3-4, B. 1, déj. 1½, D. 2 fr. (incl. wine); No. 41, *Hôt. Dacia*, with 40, R. from 3, B. ¾, déj. 2, D. 2½ (incl. wine), pens. 7-8 fr. — *Hôt. des Etrangers*, Rue Racine 2, R. 2½-5, B. 1, déj. 2½ (incl. wine), pens. 7 fr.; *Hôt. St. Pierre*, Rue de l'Ecole-de-Médecine 4, with 40 R. from 1½, B. ¾, déj. or D. 2½ (incl. wine), pens. from 7½ fr., good; *Hôt. du Midi*, Rue du Sommerard 22, R. 3½ fr., B. 60 c., déj. 2, D. 2½ fr. (incl. wine); *Hôt. de Constantine*, Rue Cujas 18, with 60 R. from 30 to 40 fr. per month, *Hôt. St. Michel*, Rue Cujas 19, with 75 R. from 2 fr., these two good.

Near the Luxembourg: *Hôtel Corneille*, Rue Corneille 5, adjoining the Odéon, with 90 R. from 4 fr., B. 1, déj. 2, D. 2½ fr. (incl. wine); *Hôt. Malherbe*, Rue de Vaugirard 11, with 54 R. from 2½, B. ¾, déj. or D. 2 fr. (incl. wine); *Hôt. du Luxembourg* (meublé), Rue de Vaugirard 54, R. from 3½, B. ¾ fr.; *Hôt. du Sénat*, Rue de Tournon 7, well spoken of.

5. Hotels near the Railway Stations.

Gare du Nord (Pl. B, 23, 24). Opposite the exit: *Hôt. Terminus-du-Nord*, with 200 R. from 3½, B. 1¼ fr., restaurant à la carte. In the Rue St. Quentin: No. 37, *Hôt. Cailleux*, with 45 R. from 3, B. 1, déj. 3½, D. 4 fr. (incl. wine); No. 31, *Hôt. de la Gare-du-Nord*, with

23 R. from 2, B. 1¼ fr.; No. 40, *New Hotel*, with 40 R. from 3, B. 1, déj. 3½, D. 4 fr. (incl. wine).

Gare de l'Est (Pl. B, 24). Rue de Strasbourg: No. 5, *Hôt. de la Ville-de-New-York*, with 32 R. from 3, B. 1, déj. 3, D. 5 fr. (incl. wine); No. 11, *Grand Hôtel du Chemin-de-Fer*, with 40 R. from 2½, B. 1 fr. — Boulevard de Strasbourg: No. 72. *Hôt. de Paris*, with 50 R. from 3, B. ½-1¼, déj. 2½, D. 3 fr. (incl. wine); No. 74, *Hôt. de l'Europe*, with 45 R. from 3½, B. 1¼, déj. or D. 2½ fr.; No. 87, *Hôt. de Champagne & de Mulhouse* (meublé), with 37 R. from 3, B. 1 fr.; No. 93, *Hôt. des Voyageurs* (meublé), with 60 R. from 2 fr. — *Hôt. de France* (meublé), Cité Jarry 3 (entr. Boul. de Strasbourg 67), with 36 R. from 2, B. ¾-1¼ fr.; *Hôt. Caffarel* (meublé), Rue Albouy 46, with 70 R. from 2, B. ¾-1 fr.

Gare St. Lazare (*Chemin de Fer de l'Ouest, Rive Droite;* Pl. B, 18). *Hôt. Terminus* (see p. 4); *Londres et New York*, Place du Havre 15, with 100 R. from 4, B. 1½, déj. 3, D. 4 fr.; *Grand Hôt. Anglo-Américain*, Rue St. Lazare 113; farther on, *Grand Hôtel de Rome*, Rue de Rome 15; *Belleville* (meublé), Rue Pasquier; *Cosmopolite Hôt.* (meublé), Rue de l'Arcade 62.

Gare Montparnasse (*Chemin de fer de l'Ouest, Rive Gauche;* Pl. G, 16). *Hôt. de la Marine et des Colonies*, Boul. Montparnasse 59, with 80 R. from 4, B. 1¼, déj. 2½, D. 3 (incl. wine), pens. 10 fr.

Gare de Lyon (P. G, 28). *Terminus du Chemin de Fer de Lyon*, Boul. Diderot 19, with 45 R. from 4, B. 1½, déj. 4, D. 5 fr. (incl. wine).

Gares d'Orléans. The Hotel at the Gare du Quai-d'Orsay (Pl. R. 17; *II*) is mentioned at p. 5, and is not far from those on the left bank given at the beginning of section 4 (see p. 10). — The hotels near the Gare du Quai-d'Austerlitz (Pl. G, 25) are all small (in the Boul. de l'Hôpital, opposite the exit).

Pensions. These are fairly numerous, especially near the Champs-Elysées. A bedroom, with full board, may be obtained from 6 to 15 fr. per day.

Near the Place de l'Etoile (Pl. B, 12-15): *Pens. Taylor*, Ave. de Friedland 28 (10½-15½ fr.); *Hôt. Balzac*, Rue Balzac 4 (9-12 fr.); *Gaigneau*, Boul. Pereire 175 (170 fr. monthly); *Villa St. Georges* (L. Sinet), Rue Demours 6 (6-15 fr.); *Pens. Lafayette* (G. Guébin), Rue de la Pompe 38 (7-12 fr.); *Mme. Morand*, Rue Washington 13 (5-6 fr.); *Mme. Blackader*, Rue du Dôme 4 (from 6 fr.). — Near the Champs-Elysées: *Mme. Le Playuais*, Rue Boissière 30 (from 10 fr.); *Bellot-Carol*, Rue Boccador 4 (8-12 fr.); *Mme. Condat*, Rue Clément-Marot 18 (7-10 fr.); *Villa Marceau*, Avenue Marceau 37 (8 fr.); *Hawkes*, Av. du Trocadéro 7 (7-12 fr.); *Mlle. Geoffroy*, Rue Galilée 41 (8-14 fr.); *Mrs. Alexander*, Rue du Dôme 4 (from 6 fr.); *Mlle. de Montreuil*, Av. Victor-Hugo 114 (6-10 fr.); *Pens. Lamartine* (H. King), Av. Victor-Hugo 175 (7 fr.); *Mme. de Naudin*, Rue Gustave-Courbet 22 (5-7 fr.); *Mme. Lizot*, Rue du Colisée 11bis

(8-12 fr.). — At Passy (Pl. R, 8, 5, 4): *Villa Nicolo*, Rue Nicolo 42 (6½-8 fr.); *Mme. Piscot*, Rue de Lafontaine 53 (for ladies only; 10 fr.); *Mmes. Lehmann*, Rue Scheffer 7 (6-8 fr.). — To the W. of the Place de l'Etoile: *Mme. Ducreux*, Rue Lesueur 10 (7-10 fr.); *Tison*, Rue Lalo 8, near the Boul. Lannes (8-10 fr.); *Villa Stella* (Mme. Chailley), Rue Chalgrin 16 (8-12 fr.).

In the Batignolles quarter (Pl. B, 11, 14): *Brenzinger*, Boul. Pereire 69 (from 150 fr. monthly); *Cordowinus*, Rue Cardinet 52 (6-10 fr.); *Richard's Family Hotel*, Rue Darcet 22, near the Place de Clichy (Pl. B, 17), R. 3-6, pens. from 8 fr.

In the centre of the city: *Hôt. Le Gal*, Cité Bergère 12, near the Boul. Poissonnière (from 6 fr.); *The Marlboro'*, Rue Taitbout 24 (8-12½ fr.); *Schwarz*, Rue Constance 14 (7½-8 fr.).

In the Ile de la Cité (Pl. R, 20; *V*) and on the left bank of the Seine: *Barbier*, Rue de Harlay 20, near de Palais de Justice (7-8 fr.); *Van Pelt*, Boul. Latour-Maubourg 4 (10-16 fr.); *Mme. Paulier*, Rue de Seine 72 (from 7 fr.); *Laille*, Rue des Ecoles 41 (7-10 fr.); *Mme. Delarue*, Rue d'Assas 7 (35-50 fr. weekly); *Blondeau*, Rue Gay-Lussac 8 (from 180 fr. monthly); *Debacq*, Rue des Feuillantines 5 (5-6 fr.); *Clément*, Boul. Raspail 140 (7-8 fr.); *Pernotte*, Rue Notre-Dame-des-Champs 117 (6¼-8½ fr.).

Résidence Universitaire or *University Hall*, Boul. St. Michel 95 and 109 (165-250 fr. monthly), see p. 53. — Lady students are received by *Mrs. Edward Ferris* (Amer.), 97 Boulevard Arago (p. 53), and at the *Franco-English Guild*, 6 Rue de la Sorbonne, from 150 fr. per month (see p. 53).

Furnished Apartments are easily obtained in all the principal quarters of Paris. A *yellow* ticket on the door indicates furnished, a *white* unfurnished rooms. In winter a furnished room costs 60-100 fr. per month, a small suite of rooms 150-250 fr., according to situation; in summer prices are much lower. In the Latin Quarter a single room may be obtained for 30-50 fr. a month.

3. Restaurants.

Alphabetical list at the end of the Book, after the Index.

Paris is indisputably the cradle of high culinary art. As the ordinary tables d'hôte convey but a slender idea of the perfection to which the art is carried, the 'chefs d'œuvre' must be sought for in the first-class restaurants, where, however, the prices are correspondingly high. The following list endeavours to mention most of the better restaurants in the quarters chiefly frequented by strangers. Even in the more modest establishments, however, which our space forbids us to enumerate, the visitor will often be struck by the dainty and appetizing way in which meals are served.

The *carte des vins* of the more fashionable restaurants exhibits a large variety of wines at comparatively high prices. The table-wine *(vin ordinaire)*, red or white, supplied at other restaurants, and generally somewhat diluted, is of an agreeable flavour. At the smaller restaurants it is often advisable to mix the vin ordinaire

with soda-water (*Eau de Seltz*; siphon or demi-siphon) or mineral water (see p. 49).

In restaurants à la carte the waiter, on demand (*'Garçon, l'addition s'il vous plaît!'*), brings a written bill, and expects a *pourboire* of 8-10 c. for each franc of the amount. If several visits are paid to the same house the effect of a good pourboire is very apparent.

The following list comprises the names of the commonest dishes. The triumphs of Parisian culinary skill, so far as the 'cuisine bourgeoise' is concerned, consist in the different modes of dressing fish and 'filet de bœuf', and in the preparation of 'fricandeaux', 'mayonnaises', and sauces.

1. POTAGES (Soups).

Potage au vermicelle, vermicelli soup.
Pâte d'Italie, soup with Italian paste.
Potage Julienne, containing finely-cut vegetables.
Potage Paysanne, vegetable broth.
Croûte au pot, broth with pieces of toast.
Bisque, made from crayfish.
Potage Saint Germain, green pea soup.
Purée aux croutons, pea-soup with toast-dice.
Potage Parmentier, potato-soup.
Oseille, soup flavoured with sorrel.
Soupe au choux, soup with bread and cabbage.
Soupe à l'oignon, soup with onion, bread, and grated cheese.

2. HORS D'ŒUVRE.

Anchois, anchovies.
Hareng Saur, pickled herring.
Thon, tunny-fish.
Radis, radishes.
Foie gras, goose's liver.
Huitres, oysters.
Saucisson, sliced sausage.

3. BŒUF (beef).

Bœuf au naturel, or *bouilli*, fresh boiled beef.
Bœuf à la mode, with a brown sauce.
Bifteck, beefsteak (*bien cuit*, well-done; *saignant*, under-done).
Entrecôte, resembles a thin rumpsteak.
Châteaubriand, fillet steak.
Filet aux truffes, fillet of beef with truffles.
Rosbif, roast beef.
Aloyau, sirloin of beef.

4. MOUTON (mutton).

Gigot de mouton or *de pré-salé*, leg of mutton.
Ragout de mouton or *Navarin aux pommes*, mutton with potatoes and brown onion-sauce.
Selle d'agneau, saddle of lamb.
Rognons de mouton, sheep's kidneys.

5. VEAU (veal).

Fricandeau de veau, slices of larded roast-veal.
Blanquette de veau, fricassée of veal.
Foie de veau, calf's-liver.
Veau Marengo, stewed veal with brown sauce.
Escalopes de veau, fried cutlets.
Rognons de veau, veal kidneys (*à la brochette*, roasted on a skewer).
Veau rôti, roast veal.
Tête de veau, calf's-head; *à l'huile* or *à la vinaigrette*, with oil and vinegar; *en tortue*, with a brown sauce.
Ris de veau, sweetbreads.
Cervelle de veau au beurre noir, calf's-brains with browned butter.

6. PORC (pork).

Pieds de porc, pig's trotters.
Porc rôti, roast pork.

7. VOLAILLE (poultry).

Chapon, capon.
Poulet, chicken, prepared in various ways. *Un quart de poulet*, enough for two persons at the large restaurants. (*l'aile ou la cuisse?* the wing or the leg? the former being rather dearer).
Croquette de volaille, croquette of fowl.
Canard aux navets, duck with young turnips.
Canard sauvage, wild duck.
Caneton à la presse, duckling cooked on a chafing-dish in presence of the guest, with the juice of the carcase squeezed out by a silver press.
Oie, goose.
Dindon, *dinde*, turkey; *dindonneau*, young turkey; *farci*, stuffed.
Pigeon, pigeon.

8. GIBIER (game).

Perdrix, partridge (*aux choux*, with cabbage and sausage-meat).
Perdreaux, young partridges.
Caille, quail.
Filet de chevreuil, roast venison.

Lièvre, hare; *civet de lièvre*, jugged hare.
Sanglier, wild boar.
Lapin de garenne, wild rabbit.

9. Entrées.

Hâchis Portugais, minced meat with poached eggs.
Escargots de Bourgogne, snails.
Grenouilles, legs of frogs.
Vol-au-Vent, light pastry with meat, fowl, oysters, etc.

10. Poisson (fish).

Saumon, salmon; *fumé*, smoked.
Sole, sole (*frite*, fried; *au vin blanc*, with wine sauce; *au gratin*, baked with bread-crumbs).
Limande, dab.
Brochet, pike.
Carpe, carp.
Anguille, eel.
Raie, skate (*au beurre noir*, with browned butter).
Goujon, gudgeon.
Merlan, whiting.
Eperlan, smelt.
Rouget, red mullet.
Maquereau, mackerel.
Truite, trout; *truite saumonée*, salmon-trout.
Matelote d'anguilles, stewed eels.
Morue, cod (*hollandaise*, with potatoes and white sauce).
Moules, mussels.
Ecrevisses, crayfish.
Homard, lobster.
Langouste, sea-crayfish, resembling a lobster.
Crevettes, shrimps.

11. Salades (salads).

Laitue, cabbage-lettuce.
Romaine, long-lettuce.
Chicorée, *Escarole*, endive.
Cresson, water-cress.
Pissenlit, dandelion salad.
Concombre, cucumber.
Cornichons, gherkins.
Pommes de terre à l'huile, potato salad (*faire la salade*, make the salad).

12. Légumes (vegetables).

Asperges, asparagus.
Artichauts, artichokes.
Petits pois, green peas (*au beurre*, with butter-sauce); *purée de pois*, mashed peas).
Haricots verts, French beans; *haricots blancs*, *flageolets*, or *soissons*, white beans.
Choux, cabbages; *choux-fleurs*, cauliflowers; *choux de Bruxelles*, Brussels sprouts; *choucroute*, sauerkraut (*garnie*, with bacon and sausages).
Aubergine, mad-apple, egg-plant.
Cèpes, *Champignons*, mushrooms.
Pommes, *pommes de terre*, potatoes.
Pommes à la maître d'hôtel, potatoes with butter and parsley.
Purée de pommes, mashed potatoes.
Epinards, spinach.
Oseille, sorrel.
Navets, turnips.
Betteraves, beetroot.
Oignons, onions.
Tomates, tomatoes.

13. Entremets (sweet dishes).

Omelettes of various kinds (*au naturel*, *au sucre*, *soufflée*, *aux confitures*, *aux fines herbes*, *au rhum*, etc.).
Beignets, fritters.
Charlotte de pommes, stewed apples.
Crème à la vanille, vanilla-cream.
Gâteau, cake: *gâteau de riz*, a kind of rice pudding.
Glaces, *Parfaits*, *Bombes*, and generally *Timbales* are all names for ices.

14. Dessert.

Pomme, apple; *Poire*, pear; *Fraises*, strawberries; *Pêche*, peach; *Mendiant*, almonds, raisins, etc.
The usual varieties of cheese are:
Fromage (à la crème) Suisse or *Gervais*, *Coeur*, cream-cheese.
Fromage de Gruyère, Gruyère cheese.
Fromage de Roquefort, made of a mixture of sheep's milk and goat's milk.
Brie, *Camembert*, *Neufchâtel*, *Pont l'Evêque*, kinds of cheese made in Normandy.

15. Wines.

The following are a few of the finer wines: — Red Bordeaux or Claret: *St. Emilion* and *St. Julien* (2½–4 fr.), *Château Larose*, *Ch. Latour*, and *Ch. Lafitte* (7-10 fr.). White Bordeaux: *Graves* (1½–3 fr.), *Sauterne* (3-4 fr.), *Château Yquem* (8-12 fr.). — Red Burgundy: *Beaune* (2½–4 fr.), *Pommard*, *Volnay*, *Nuits*, *Corton* (5-9 fr.), *Romanée*, *Conti*, and *Chambertin* (8-10 fr.). White Burgundy: *Chablis* (1½–3 fr.), *Meursault* (4-6 fr.), *Montrachet* (5-10 fr.), and *Hermitage* (6-12 fr.).
Compared with other wines, *Champagne* is less extensively drunk in France than in England.
Vin frappé, wine in ice.
Carafe frappée, carafe of iced water.

The bread of Paris is excellent and has been famed since the 14th century.

a. Restaurants of the Highest Class.

In the most fashionable restaurants meals are served only *à la carte*, and evening dress is usual. The portions are generally so ample that one portion suffices for two persons, or two portions for three. The visitor should, therefore, avoid dining alone. It is even allowable in the case of the more expensive dishes to order one portion for three persons. The waiter is always ready to give information on this point. As a rule, only the principal '*plats*' are priced in the bill of fare. The '*hors d'œuvre*' placed on the table at the beginning of a meal, while the soup is being prepared, generally add 1-2 fr. per head to the bill, if not expressly declined. The exquisite fruit offered for dessert is also a costly luxury, as much as 3-5 fr. being sometimes charged for a single peach or pear. Various 'specialties' and rarities are also very expensive. — The restaurants mentioned immediately below enjoy the highest reputation for their cuisine and cellar. The bill for a small dinner for three persons, consisting of soup, fish, roast, salad, sweet, and dessert, with a couple of bottles of fair wine, will probably amount to at least 40-50 fr.

In the Centre of the City: **Paillard*, Rue de la Chaussée-d'Antin 2 and Boul. des Italiens 38 (Pl. R, 21; *II*; see p. 206); **Hotel Ritz* (p. 3), Place Vendôme 15; **Voisin*, Rue St. Honoré 261 and Rue Cambon 16 (Pl. R, 18; *II*), a long-established house, noted for its wine; **Café de Paris*, Avenue de l'Opéra 41, W. side (Pl. R, 18; *II*); **Café Anglais*, Boul. des Italiens 13, S. side (Pl. R, 21; *II*); **Durand*, Place de la Madeleine 2, E. side (Pl. R, 18; *II*; suppers a specialty); **Larue*, Place de la Madeleine 3, W. side (Pl. R, 18; *II*); **Café de la Paix*, Boul. des Capucines 12, N. side (Pl. R, 18; *II*); **Café Riche*, Boul. des Italiens 16, N. side (Pl. R, 21; *II*). The **Restaurant Prunier*, Rue Duphot 9, to the S. of the Madeleine (Pl. R, 18; *II*), is famous for its oysters (closed in summer).

Farther to the E., **Maire*, Boul. St. Denis 14 and Boul. de Strasbourg 1 (Pl. R, 24; *III*).

The restaurants in the Champs-Elysées and the Bois de Boulogne are chiefly frequented in summer. — Champs-Elysées: **Pavillon de l'Elysée* (*Restaurant Maire*; Pl. R, 15, *II*; p. 74); **Laurent*, adjacent; **Restaurant du Rond-Point (Chevillard)*, Rond-Point des Champs-Elysées 4 (Pl. R, 15; *II*). — Bois de Boulogne: **Pavillon d'Armenonville* (Pl. B, 6), between the Porte Maillot and the main entrance of the Jardin d'Acclimatation, pleasantly situated; **Café de Madrid*, by the Porte de Madrid (p. 232).

b. Other Restaurants.

The following list contains many restaurants nearly or quite as good as those above mentioned, along with others of a less pretentious character. The *Restaurants à la Carte* are generally more

expensive than the *Restaurants à Prix Fixe*, the prices of which are generally posted up outside and are inclusive of table-wine. The viands at the latter are usually good and the portions adequate, and the choice, though more restricted than at the *à la carte* houses, affords a greater variety than table d'hôte meals. Being run on economical lines, they can supply luncheons or dinners for $1^1/_4$-3 fr. or more, of very fair quality though perhaps not always so well served as in a hotel. Such houses are marked in our list with the prices. — In some instances tickets for the meal are bought at the door on entering.

The *Bouillons Duval* and *Bouillons Boulant* are restaurants à la carte of a cheaper kind, managed in a peculiar way. The food is generally good but the portions are rather small, and the cost of a meal can scarcely be less than 2-$2^1/_2$ fr. The guests are waited on by women, soberly garbed. These houses are very popular with the middle and even upper classes, and may without hesitation be visited by ladies. Each guest on entering is furnished with a card *(fiche)*, on which the account is afterwards marked. A fee (see p. 13) is left on the table for attendance; the bill is then paid, either at the desk or through the waitress, and receipted, and is finally given up to the 'contrôleur' at the door.

Among the *Brasseries* and *Tavernes* in our list some are elegant establishments à la carte, while others (charges indicated) have fixed prices. The tobacco-smoke in the latter is sometimes objectionable.

Déjeuner is generally served from 11.30 or 12 to 1 or at latest 1.30 p.m.; *Dinner (Dîner)* from 6 to 8 p.m. (in the more fashionable restaurants still later). At other hours little can be had except cold viands.

1. Restaurants in or near the Boulevards.

We begin at the Place de la Concorde and follow the Boulevards from W. to E. — In the Rue Royale (Pl. R, 18; *II*): W. side, No. 3, *Maxim*, an elegantly fitted up restaurant, with an American bar, frequented mainly at night (for gentlemen only); No. 21, **Weber* (English beer); No. 25, *Taverne Royale* (Munich beer; Hungarian band); No. 41, *Café de Paris*. — Place de la Madeleine, W. side: No. 9, *Lucas (le Grand)*, first-class; E. side: No. 10, *Bouillon Duval*. — **Lucas (le Petit;* Taverne Anglaise), Rue Boissy-d'Anglas 28 (entr. in the adjoining passage).

Boulevard des Capucines (Pl. R, 18; *II*): S. side, No. 39, *Bouillon Duval;* No. 35, *Bouillon Boulant;* No. 3, *Restaurant Julien*. N. side, No. 14, *Grand Café* (band); No. 4, *Café Américain*. — Avenue de l'Opéra: No. 26, *Taverne de l'Opéra* (Munich beer); No. 31, *Brasserie Universelle* (Munich beer), good and moderate; same No., *Bouillon Duval*. — Rue St. Augustin, to the E. of the Avenue de l'Opéra, opposite No. 35, *Drouant*, popular. — To the N. of the Boul. des Capucines: *Sylvain (Tavernier)*, Rue Halévy 12 and Rue de la Chaussée-d'Antin 9. — *Restaurant Italien*, Passage de l'Opéra 23 (Italian cuisine).

Boulevard des Italiens (Pl. R, 21; *II*): No. 14, N. side, *Taverne Pousset* (Munich beer); No. 29, S. side, *Bouillon Duval;* No. 27, **Dîner Français* (déj. 3½, D. 4½ fr.); No. 9, *Restaurant Universel* (déj. 2, D. 3 fr.); No. 1, *Café Cardinal.* — To the S. of the Boul. des Italiens: *Auvray-Edouard (Taverne de Londres)*, Place Boïeldieu 1, adjoining the Opéra Comique; **Noël-Peters*, Passage des Princes 24-30, near the Rue de Richelieu. In the Rue de Richelieu: No. 104, *Restaurant Richelieu*, with summer and winter gardens (déj. 2½, D. 3 fr.); No. 101, *Café-Restaurant du Grand U* (once frequented by Gambetta; a great resort of deputies); No. 47, *Restaurant des Dames Seules*, inexpensive.

Boulevard Montmartre (Pl. R, 21; *III*): No. 21, S. side, *Bouillon Duval;* No. 12, N. side, *Dîner de Paris*, an old-established house (déj. 2½, D. 3½ fr.); No. 10, N. side, in the Passage Jouffroy, *Restaurant de la Terrasse Jouffroy* (déj. 3, D. 5 fr.); in the Passage Jouffroy, *Restaurant du Rocher* (déj. 1½, D. 2¼ fr.); No. 8, *Restaurant de Vichy* (déj. 3 fr., incl. coffee, D. 3½ fr.); No. 6, *Brasserie Muller et Blaisot* (Munich beer); No. 2, *Table-d'Hôte Blond* (1½ or 2 fr.); No. 1, *Bouillon Boulant.* — No. 18, *Brasserie Zimmer* (see p. 22); No. 20, *Restaurant Viennois* (band in the evening). — In the Rue du Faubourg-Montmartre: No. 16, *Grande Taverne* (Munich beer; band in the evening); No. 48 and Rue Lafayette 52, *Bouillon Duval;* Rue Lafayette 63, *Bouillon Duval.* — To the S. of the Boul. Montmartre: *Restaurant de la Bourse* (déj. 1½, D. 2 & 3 fr.), *Restaurant des Finances* (déj. 1¾, D. 3 fr.), Rue Vivienne 47 and 45; **Champeaux (Catelain)*, Place de la Bourse 13, opposite the Exchange, first-class, with garden. Near it, *Bouillon Duval*, Rue du Quatre-Septembre 1, at the corner of the Rue des Filles-St-Thomas. — Rue Montmartre: No. 170, *Ville de Paris* (déj. 1¾, D. 3 fr.); No. 166, *Taverne Artois* (déj. 2½, D. 3 fr.).

Boulevard Poissonnière (Pl. R, 21; *III*). N. side: No. 32, *Taverne Brébant* (D. 5 fr.); No. 24, *Gazal* (déj. 2, D. 3 fr.); No. 16, **Rougemont*, at the corner of the Rue Rougemont, first-class; No. 2, **Duflos*, a long-established house. S. side: No. 11, *Bouillon Duval;* No. 9, *Restaurant de France*, of old standing.

Boulevard Bonne-Nouvelle (Pl. R, 29; *III*). N. side: No. 36, **Marguery*, adjoining the Théâtre du Gymnase, first-class, frequented by merchants; No. 26, *Restaurant Bonne-Nouvelle (Reneaux;* déj. 1¾, D. 2 fr.). S. side: No. 35, *Brasserie Muller et Blaisot* (Munich beer); No. 31, *Ducastaing* (3 fr.; Munich beer), good.

2. Restaurants near the Jardin des Tuileries and the Louvre.

In the Rue de Rivoli (Pl. R, 18, 20; *II*), beginning at the W. end: No. 3, **Restaurant de l'Hôtel Continental* (p. 3), corner of the Rue de Castiglione, handsomely fitted up, with café (déj. 5, D. 7 fr., incl. wine); No. 172, corner of the Place du Palais-Royal, **Restaurant*

du Gr. Hôtel du Louvre (p. 4; déj. 5, D. 6 fr., incl. wine); No. 194, at the corner of the small Place de Rivoli, *Bouillon Duval*.

In the Place du Palais-Royal (entr. Rue St. Honoré 202, 1st floor), *Restaurant Léon*, a large but unpretending 'prix fixe' house, with reading and writing room (déj. 1½, D. 2, with a glass of champagne 3 fr.). *Reneaux*, adjoining, similar charges. — *Grand Bouillon Bastide*, Rue St. Honoré, nearly opposite the Magasins du Louvre; *Café-Restaurant des Négociants* (déj. 3, D. 3½ fr.), Rue du Louvre 42 (Pl. R, 20; *III*), near the Bourse de Commerce, good.

Palais-Royal (p. 89; Pl. R, 21, *II*). In the first half of the 19th century the restaurants here were the most fashionable in Paris. Their importance has, however, long since disappeared, though their proximity to the Louvre still attracts a number of strangers. — Galerie Montpensier (W. side, pleasantest on summer afternoons, because in the shade): No. 12, *Café Corazza-Doux (Delabre)*, first-class; No. 23, *Restaurant de Paris* (*L. Catelain*; déj. 2, D. 2½ fr.); No. 40, *Vidrequin*, unpretending but fair (déj. 1 fr. 15 or 1 fr. 25 c., D. 1½ or 2 fr.). — Galerie Beaujolais (N. side, near the Théâtre du Palais-Royal); No. 17, *Grand-Véfour* (déj. 3, D. 5 fr.). — Galerie de Valois, E. side (from N. to S.): No. 105, *Table-d'Hôte Philippe*, good (déj. 1 fr. 60, D. 2 fr. 10 c.); No. 106, *Véfour Jeune* (déj. 3, D. 4 fr.; also à la carte); No. 142, *Tavernier Aîné* (*Arviset*; déj. 2, D. 2½ fr.); No. 173, *Brasserie Valois* (déj. 3, D. 4 fr.), good. — Galerie d'Orléans (S. side): *Café d'Orléans*.

To the E. of the Palais-Royal (Pl. R, 21; *II, III*): **Au Boeuf à la Mode*, Rue de Valois 8, at the E. exit of the Galerie d'Orléans; *Bouillon Duval*, Rue Montesquieu 6 (the chief house of this company, and the only one with male waiters).

3. Restaurants in the Champs-Elysées and the Bois de Boulogne.

The establishments of the highest class are mentioned at p. 15.

In or near the Champs-Elysées: **Ledoyen* (Pl. R, 15; *II*), first-class, below the Petit-Palais (to the left as we ascend); *Restaurant des Ambassadeurs*, opposite, first-class; *Taverne du Cirque*, at the Rond-Point, Avenue Matignon 1; **Restaurant d'Albe*, Avenue des Champs-Elysées 101, at the corner of the Avenue de l'Alma (déj. 4-5, D. 6-7 fr.); *Restaurant du Palace Hotel* (p. 3), farther up. — *Café-Restaurant du Rocher*, Place de l'Alma, at the beginning of the Avenue de l'Alma (déj. 2½, D. 3 fr.); *Café-Restaurant du Coq*, Place du Trocadéro 2.

In or near the Bois de Boulogne. Avenue de la Grande-Armée: No. 74, *Restaurant de la Terrasse*, near the end, on the right; No. 81, *Brasserie Excelsior*; No. 85, on the left, *Brasserie de l'Espérance* (déj. 3, D. 3½ fr.); No. 79, *Café-Restaurant Joli-Séjour* (déj. 2½, D. 3 fr.); *Restaurant Gillet*, Avenue de Neuilly 25, near the Porte Maillot, with café (prices displayed); *Café Dehouve*, Avenue de Neuilly 93

(déj. 2½, D. 3 fr.; also à la carte); *Chalet du Touring Club*, near the Porte Maillot (déj. 3½, D. 4 fr.); *Café-Restaurant of the Jardin d'Acclimatation* (p. 233); *Café de la Cascade*, near the Cascade (p. 232), first-class; *Café des Pavillons-Chinois*, near the Porte Dauphine (p. 231); *Café-Restaurant de l'Ile*, in the lower lake (p. 231); *Chalets du Cycle*, behind the Longchamp race-course (p. 232), near the Pont de Suresnes, a favourite resort of cyclists; *Pavillon Royal (Boulant)*, a café-restaurant (ices), near the last.

4. Restaurants to the E. and N.E. of the Louvre, as far as the Bastille and the Boulevard St. Martin.

The following restaurants are convenient for visitors to the Hôtel de Ville, the Musée Carnavalet, the Conservatoire des Arts et Métiers, etc.

To the E. of the Louvre, towards the Place de la Bastille: *Bouillons Duval*, Rue du Pont-Neuf 10, Rue de Rivoli 47, and Rue St. Antoine 3; *Brasserie Dreher*, Rue St. Denis 1 (Place du Châtelet); *Taverne Zimmer*, at the Châtelet Theatre; *Restaurant de Paris*, Boul. de Sébastopol 30 (déj. 1 fr. 80-2 fr. 25 c., D. 2-2½ fr.); *Taverne Gruber*, Boul. Beaumarchais 1, near the Place de la Bastille (D. 3 fr., with coffee).

To the N.E. of the Louvre, towards the Place de la République: *Bouillons Duval*, Rue de Turbigo 3 (near the Halles Centrales), Rue de Turbigo 45 (near the Rue St. Martin), and Place de la République 17; *Bonvalet*, Boul. du Temple 29-31 (déj. 2¾, D. 3½ fr.; also à la carte). Near the Conservatoire des Arts et Métiers: *Restaurant du Plat-d'Etain*, Rue St. Martin, a long-established house, frequented by provincial merchants. — Boulevard St. Denis: Nos. 11 and 26, *Bouillons Duval*. — Boulevard St. Martin: No. 15, *Restaurant du Cercle* (déj. 1¾, D. 2½ fr.); No. 55, *Restaurant de la Porte-St-Martin* (déj. 1 fr. 15-1 fr. 50 c., D. 1¼-2 fr.). — *Lecomte*, entrance Rue de Bondy 48, on the N. side of the Boul. St. Martin (déj. 2½, D. 3 fr., with coffee; also à la carte). *Aux Merveilles des Mers*, at the corner of the Avenue and Place de la République.

5. Restaurants near the Gares St. Lazare, du Nord, de l'Est, and de Lyon, and near the Butte Montmartre.

Gare St. Lazare (Pl. B, 18; see p. 208): *Railway Refreshment Rooms*, adjoining the Cour du Havre; **Restaurant du Terminus*, at the hotel (p. 4; déj. 5, D. 6 fr.); *Restaurant de Rome*, Rue du Havre 17, *Blottier*, at the corner of the Rue St. Lazare and the Rue d'Amsterdam, these two first-class; *Café Scossa*, Rue de Rome 14 (déj. 2½, D. 3 fr.); *Restaurant de l'Europe*, Rue Pasquier (déj. 1 fr. 90, D. 2 fr. 25 c.); *Restaurant Moderne*, Rue du Havre 11 (déj. 2, D. 2½ fr.); *Restaurant du Havre*, Rue St. Lazare 109 and Place du Havre (déj. 1¾, D. 2 fr.); *Bouillons Duval*, Place du Havre 12 and 14, and at the corner of the Rues de Rome and de la Pépinière; *Au Régent*, Rue

St. Lazare 100 (déj. 1 fr. 60 c., D. 2 fr.). — *Brasserie Mollard* (Munich beer), Rue St. Lazare 115, opposite the Terminus Hotel (p. 4).

Gare du Nord (Pl. B, 24; see p. 201): *Lequen*, Boulevard de Denain 9; *Barbotte*, Rue de Dunkerque 25, opposite the station, well spoken of; *Bouillon Duval*, at the corner of the Boulevard Magenta and the Rue Lafayette.

Gare de l'Est (Pl. B, 24; see p. 204): *Restaurant Schaeffer*, at the Hôtel Français, Rue de Strasbourg 13, good; *Bouillon Duval*, Rue de Strasbourg 6.

Gare de Lyon (Pl. G, 28): **Railway Refreshment Rooms*, at the end of the Boul. Diderot, 1st floor (see p. 176; D. 5 fr.).

Near the Butte Montmartre: *Bouillon Boulant*, Rue de Douai 22, to the S. of the Boul. de Clichy (p. 211); *Restaurant de l'Hippo-Palace*, at the corner of the Rue Caulaincourt and the Boul. de Clichy, near the cemetery (déj. $2^1/_2$, D. $2^3/_4$ fr.).

6. Restaurants on the Left Bank.

In the Quartier St. Germain (Pl. R, 17, *II, IV;* see p. 282): **Restaurant de l'Hôtel du Palais-d'Orsay* (p. 5; 1st floor), first-class; *Restaurant Blot*, Rue de Lille 33, near the Rue du Bac, good. — In the Boulevard St. Germain: No. 229, *Café-Restaurant des Ministères*, adjoining the Ministry of War; No. 262, opposite the last, *Café-Restaurant de la Légion-d'Honneur* (déj. $2^1/_2$, D. 3 fr.); No. 170, *Bouillon Duval;* No. 90, *Bouillon St. Germain* (déj. 1 fr. 15 c.-2, D. $1^1/_4$-2 fr.). — *Restaurant Ste. Clotilde*, Square Ste. Clotilde, unpretending (déj. 1 fr. 60 or 2 fr. 10 c., D. $1^3/_4$-$2^1/_4$ fr.). — *Bouillons Duval*, Rue de Sèvres 67 and Rue de Buci 18.

Near the Gare Montparnasse (p. 326; Pl. G, R, 16): *Café-Restaurant Lavenue*, Rue du Départ 1, to the left of the station, first-class. In the Rue de Rennes: No. 171, *Café-Restaurant de Versailles*, opposite the station (déj. $2^1/_2$, D. 3 fr.); No. 161, *Restaurant Léon* (déj. 1 fr. 30 c., D. 3 fr.); No. 146, *Restaurant de Bretagne* (déj. $2^1/_2$, D. 3 fr.); No. 159, *Restaurant du Mans*.

In or near the Quartier Latin (p. 263; Pl. R, 19, *V*): *Taverne du Palais*, Place St. Michel 5 (déj. $2^1/_2$, D. 3 fr.); **Lapérouse*, Quai des Grands-Augustins 51, near the Pont-Neuf. — Boulevard St. Michel: No. 25, E. side, *Café-Restaurant Soufflet;* opposite, *Café-Restaurant Vachette;* No. 61, *Restaurant Moret* (déj. 1 fr. 15 c., D. 2 fr.); No. 26, W. side, *Bouillon Duval;* No. 34, *Bouillon Boulant*. — Near the Luxembourg: **Foyot*, Rue de Vaugirard 22bis and Rue de Tournon 33, first-class, much frequented after the performances in the Théâtre de l'Odéon; *Café-Restaurant Voltaire*, Place de l'Odéon 1 (déj. 3, D. 4 fr.). — *Taverne de Lorraine*, Rue du Sommerard 33, adjoining the Musée de Cluny (patronized by students; à la carte only).

In the vicinity of the Jardin des Plantes (Pl. G and R, 22-25; *V;* see p. 317): **Restaurant de la Tour-d'Argent*, Quai de la Tour-

nelle 15 and Boulevard St. Germain, first-class; *Café de l'Arc-en-Ciel*, Boulevard de l'Hôpital 2, opposite the station (à la carte and à prix fixe; D. 3 fr.).

4. Cafés. Brasseries. Pastry Cooks.

Cafés form one of the great features of Parisian life. An hour or two may be pleasantly spent in sitting at one of the small tables with which the pavements in front of the cafés on the Boulevards are covered on fine evenings, and watching the passing throng. Most of the Parisian men spend their evenings at the cafés, where they partake of coffee, liqueurs, and beer, meet their friends, read the newspapers, or play at billiards (50 c.–1 fr. 20 c. per hr.) or cards. The cafés on the Grands Boulevards, however, with the exception of the Grand Café in the Boul. des Capucines, generally have no billiard-tables. Letters may also be conveniently written at a café, the waiter furnishing writing-materials on application (*'de quoi écrire, s'il vous plaît'*; fee). Most of the cafés are well furnished with French newspapers, but foreign journals are scarce. As a rule the cafés are open until 1 a.m., some even longer.

The best cafés may with propriety be visited by ladies, though Parisiennes of the upper class rarely patronize them. Some of those on the N. side of the Boulevard Montmartre should, however, be avoided, as the society there is far from select. — *Cafés-Concerts*, see p. 38.

When coffee is ordered at a café in the early forenoon the waiter usually brings a large cup, which, with roll and butter, costs 3/4-1 1/2 fr. (waiter's fee 10 c.). In the afternoon the same order produces a small cup or glass (*un mazagran*) of *café noir*, which costs 40-75 c. (waiter 10 c.). Milk (*crème*) is generally offered at the same time. A bottle of cognac is frequently brought with the coffee unordered, and a charge made according to the quantity drunk. At the more fashionable cafés a petit verre of *cognac*, *kirsch*, *rhum*, *curaçao*, or *chartreuse* costs 30-60 c., *fine champagne* 60 c.-1 fr. — The prices of the 'consommations' are generally marked on the saucers on which they are served.

Tea costs 3/4-1 fr., more with roll and butter (*thé complet*). Déjeuner may be obtained at nearly all the cafés for 2 1/2-3 fr., and cold meat for supper.

Beer may also be procured at most of the cafés, *'un bock'* costing 30-40 c.; the measure, however, is smaller than at the 'brasseries'. English beer costs 1-1 1/2 fr. a bottle.

Liqueurs (40-75 c.), diluted with water, are largely consumed as *'apéritifs'* or 'appetizers' before meals. Among these are absinthe, vermouth, menthe (white or green), bitters or amers, anisette, and quinquina. — *Sirops*, or fruit-syrups, diluted with water, are to be had in various flavours; *e.g.* sirop de groseille, de framboise, de grenadine, orgeat (prepared from almonds), etc. Lemon-squash ('un citron pressé'), sorbet (water-ice), and ices (half 75 c., whole 1 1/4-1 1/2 fr.) are also frequently ordered.

We here mention a very small selection of the thousand cafés that Paris contains.

Grands Boulevards (see also 'Brasseries'). — Place de la Madeleine 2, corner of the Rue Royale, *Café Durand*, also a restaurant, like many others of those mentioned below. — Boulevard des Capucines. N. side: No. 14, *Grand Café*; No. 12, *Café de la Paix*

(foreign newspapers); No. 4, *Café Américain*, not suitable for ladies after 11 p.m. — S. side: No. 3, *Julien;* No. 1, *Glacier Napolitain*, noted for ices. — Boulevard des Italiens. N. side: No. 16, *Café Riche* (restaurant, see p. 15). S. side: No. 1, *Café Cardinal;* No. 27, *Galisaya* (American Bar). — Boulevard Montmartre, S. side: No. 9, *Café des Variétés*, patronized by actors and journalists; No. 5, *de Suède*. N. side: No. 16, *Mazarin*. — Boulevard Poissonnière, No. 14, *Café du Pont-de-Fer*. — Boulevard Bonne-Nouvelle. N. side: No. 30, *Café de la Terrasse*. — Boulevard St. Denis 9 and 12, corners of the Boul. de Sébastopol and the Boul. de Strasbourg, *Café de France* and *Café Français*. — Place de la République: No. 23, *Grand Café de Paris;* No. 10, *Grand Café Américain*. — Boulevard du Temple, No. 31, *Café du Jardin-Turc* (Bonvalet).

Avenue de l'Opéra: No. 41, *Café de Paris* (restaurant, see p. 15; for suppers after the theatre).

Palais Royal. In the garden (N. side): *Pavillon de la Rotonde*. — Rue St. Honoré, opposite the Avenue de l'Opéra: No. 161, *Café de la Régence*, a rendezvous of chess-players, of European fame; No. 159, *Café de l'Univers*. — Place du Palais-Royal: *Café de Rohan*.

Left Bank. *Café Voltaire*, Place de l'Odéon 1. — The numerous cafés in the Boul. St. Michel are chiefly frequented by students and 'étudiantes': No. 25, *Soufflet*, No. 27, *Vachette*, at the corners of the Rue des Ecoles; No. 20, *Musée de Cluny;* No. 35, *Café de la Source;* No. 47, *Café d'Harcourt;* No. 63, *Taverne du Panthéon*, a handsome establishment at the corner of the Rue Soufflot; No. 65, *Café Mahieu*, at the opposite corner.

Brasseries.

English, Bavarian, Strassburg, Vienna, and other beer may be obtained at most of the cafés (see above) and also at the numerous *Brasseries* or *Tavernes*. Some of the brasseries are handsomely fitted up in the old French or Flemish style, with stained-glass windows. Bavarian (Munich or Culmbach) beer, dark *(brune)* or light *(blonde)*, is supplied at nearly all these establishments. A small glass *(un quart)* costs 30-35 c., a large glass *un demi* 50-60 c. Those brasseries that provide warm meals are also named among the restaurants (p. 15).

In or near the Boulevards: Boulevard des Italiens, see p. 17. — Boulevard Montmartre: No. 18, **Zimmer;* No. 13, *Ducastaing*, both of these handsomely fitted up; No. 8, *Muller et Blaisot;* No. 16, *Grande Taverne* — Avenue de l'Opéra, see p. 16. — Boulevard des Capucines 43, *Taverne Tourtel*. — Rue Royale, see p. 16. — Rue St. Lazare: No. 119, *Jacqueminot-Graff*, a tasteful establishment in the Alsatian style. — Rue du Faubourg-Montmartre 61 (corner of Rue de Châteaudun), *Taverne Montmartre*, tastefully decorated. — Rue Montmartre 149, near the boulevard, *Taverne du Coq-d'Or*, another handsome establishment. — Boulevard Poissonnière: No. 32,

Taverne Brébant; No. 25, *Brasserie Gutenberg;* No. 13, *Gruber* (Strassburg beer). — Boulevard Bonne-Nouvelle: No. 31, *Ducastaing* (see also p. 17). — Boulevard St. Denis: No. 15bis, *Taverne Gruber;* No. 17, *Taverne du Nègre.* — Boulevard de Sébastopol: No. 137, near the Boulevard St. Denis, *Taverne Flamande* (Pilsen beer); No. 135, *Tournier.* — Boulevard de Strasbourg 2, *La Capitale.* — Rue du Pont-Neuf: No. 17, *Brasserie du Pont-Neuf;* No. 21, *Taverne Henri Quatre.* — Rue de Rivoli: No. 130, *Brasserie du Lion Rouge;* No. 124, *Palette d'Or*, with pictorial decorations. — Rue St. Denis 1, Place du Châtelet, *Grande Brasserie Dreher.* — Boulevard Beaumarchais 1, *Gruber* (restaurant, see p. 19). — Rue des Pyramides 3, near the Tuileries Garden, *Brasserie des Pyramides.*

The **Wine Shops** *(Débits de Vins)*, which are very numerous, are frequented almost exclusively by the lower classes. The wine is usually drunk at the counter ('zinc'). Outside some of these shops (*e. g.* Rue St. Honoré 33, at the corner of the Rue des Bourdonnais, p. 92) finely-worked iron grilles may be noticed, dating mostly from not later than the 18th century, to which riders used to attach their horses. — The *Bars* are somewhat in the English style.

Automatic Bar: *Express Bar*, Boul. des Italiens 15 and Boul. St. Denis 26.

Pastry Cooks.

The *Pâtissiers* rely mainly upon the sale of their goods for consumption elsewhere; the customers who frequent them in the afternoons to enjoy their 'goûter' (cakes and pastry) are chiefly ladies and children. The most celebrated *Pâtisseries* are the following: ***Julien***, Rue de la Bourse 3; ***Favart***, Boulevard des Italiens 9; ***Frascati***, Boul. Montmartre 21; ***Charvin***, Passage de Choiseul, near the Banque de France (p. 90); ***Rayueneau***, Rue St. Honoré, opposite the Magasins du Louvre; ***Pâtisserie du Grand-Hôtel***, Place de l'Opéra; ****Chiboust***, Rue St. Honoré 163, Place du Théâtre-Français; ***Bourbonneux***, Place du Havre 14; ***Gagé***, Avenue Victor-Hugo 4, near the Etoile; ***A la Dame Blanche***, Boul. St. Germain 196 (ices). — The ***Boulangeries-Pâtisseries*** are less pretending: ***Ladurée***, Rue Royale 16; ***Cateloup***, Avenue de l'Opéra 25; ***Wanner***, Rue de la Chaussée-d'Antin 3, etc.

Mention also may be made of the *Petites Pâtisseries*, or stalls for the sale of cakes, buns, etc.; *e. g.* Boulevard St. Denis 13 (*'A Coupe-toujours'*), and at the beginning of the Rue de la Lune, Boul. Bonne-Nouvelle.

Afternoon Tea in the English style: ***Royalty***, Rue Royale 6; ***Afternoon Tea (Miss Davis)***, Boulevard Haussmann 40; ***Colombin***, Rue Cambon 8; ***Smith's Tea Rooms***, Rue de Rivoli 248; ***Kardomah***, Rue de Rivoli 184; ***The Tea Cosy (Miss Nowers)***, Rue St. Placide 18, near the Bon Marché; Champs-Elysées 26; Rue St. Honoré 248; Rue des Mathurins 40. Also, the ***Hôtel Ritz*** (p. 3), fashionable.

The *Crémeries*, *Laiteries*, or *Vacheries* are unpretending dairy-shops which supply breakfast. A cup of coffee or chocolate costs 25-30 c., cake 5-10 c.; café au lait, with two eggs, bread, and napkin 1 fr. Those at No. 4, Boul. des Italiens and 146, Rue de Rivoli, may be mentioned.

5. Baths. Hairdressers. Lavatories, etc.

Baths. — WARM BATHS ('bain ordinaire ½-1 fr., towels extra): *Bains de la Samaritaine*, on the Seine, below the Pont-Neuf, right bank; *des Tuileries*, near the Pont-Royal, Quai Voltaire; *de Diane*, Rue Volney 5; *Bains Vivienne*, Rue Vivienne 15; *Sainte-Anne*, Rue Ste. Anne 63 and Passage Choiseul; *de la Chaussée-d'Antin*, Rue de la Chaussée-d'Antin 46; *Chantereine*, Rue de la Victoire 46; *Bains du Passage de l'Opéra*, Boul. des Italiens 10, in the Passage (80 c.-5 fr.); *Piscine Montmartre*, Rue Montmartre 163, near the boulevard; *Bain St. Denis*, Faubourg St. Denis 50; *Grands Bains Tivoli*, Boul. des Batignolles 32 (swimming-baths at these three); *Racine*, Rue Racine 5; *du Colisée*, Rue du Colisée 14, near the Champs-Elysées.

TURKISH, VAPOUR, and other baths: *Hammam*, Rue des Mathurins 18, corner of the Rue Auber (entrance for ladies, Boul. Haussmann 47; Turkish bath 5 fr.); *Balneum*, Rue Cadet 16bis (2 fr.); *Hammam-Monge*, Rue Cardinal-Lemoine 63, on the left bank (bath 1½-2½ fr.). — *Piscine Rochechouart*, Rue de Rochechouart 65, swimming-bath (1¼ fr.; reserved for ladies on Frid.). — *Bains Guerbois*, Rue du Bourg-l'Abbé 7. — *Bains de Fumigations Rochechouart*, Rue de Rochechouart 67; *Bains du Docteur Allard*, Rue Blanche 23; *Bains de Boue* (mud-baths), Rue de Rivoli 222; *Bains Electriques (Polin)*, Rue du Rendez-Vous 6. — *Bains d'Air Comprimé* (compressed-air baths), Rue des Pyramides 17.

COLD BATHS in the Seine, open from May 1st to Sept. 30th: *Grande Ecole de Natation*, Quai d'Orsay, near the Pont de la Concorde, one of the best of its kind; *Bains du Pont-Royal* (entered from the Quai Voltaire); *du Louvre*, near the Pont des Arts; *du Pont Neuf*, Quai de la Mégisserie; *du Pont Solférino* (for ladies), Quai des Tuileries; *des Fleurs*, Quai de la Mégisserie. The charge for admission to these cold baths is 20-60 c.; towels extra.

Hairdressers. — Hairdressers *(coiffeurs)* are to be found in nearly every street, often in the entresol. The ordinary charge for haircutting *(taille de cheveux)* is 30-50 c.; shaving *(barbe)* 20-30 c. Shampooing, *'frictions'* (dry shampoo), and other extras are generally dear. Offers of perfumery, etc., should be refused, as the prices are higher than at the shops. Many establishments have ladies' rooms also (charge from 1 or 1½ fr.). We select a few for mention: Boul. Montmartre 21, 19, and 11; Boul. des Italiens, 12, 23, and 29; Rue Le Peletier 4; Rue Marengo 2 *(Adolphe*, near the Louvre); Rue de Rohan 2 *(Henri)*; Rue du Helder 3, etc.; Boul. des Capucines, at the Grand-Hôtel; Rue de la Paix 17; Place de la Madeleine 10, etc.; Boul. St. Germain 180; Boul. St. Michel 36. — 'Coiffeurs' for ladies: *Auguste* (Petit), Rue de la Paix 7; *Dubois*, Rue Daunou 20; *Autard*, Rue de Castiglione 6 (2-5 fr.); *Gabriel*, Rue St. Honoré 229; *Coiffeau*, Rue Royale 18, in the court. These specialists are generally expensive, especially if they attend customers at home (up to 20 fr.).

Lavatories, etc. — The *Chalets de Nécessité* or *de Commodité*, which are liberally distributed throughout Paris, are generally well-kept (5-15 c.). Some are provided with washing requisites. — At the *Palais Royal:* Rue St. Honoré 156, near the omnibus-station; in the interior, in the Péristyle Joinville 28, near the theatre. *Jardin des Tuileries*, at either end of the Allée des Orangers, on the Rue de Rivoli side. *Boulevards:* Passage de l'Opéra, Galerie du Baromètre 9; Passage des Princes 14bis; Passage Jouffroy 43, near the Boul. Montmartre; Boul. Bonne-Nouvelle 40 (Gymnase Theatre). *Champs-Elysées*, at the bottom, on the right, Avenue Gabriel; also farther up, on the right. *Luxembourg Gardens*, between the main Allée and the Boul. St. Michel, and to the right, behind the Musée. *Parc Monceau*, in the rotunda, Boul. de Courcelles. Also at all the *Railway Stations*. — The nearest policeman will give information.

6. Conveyances.

Paris has led the way in modern methods of transport. In 1662, if not earlier, under Louis XVI., coaches, called 'fiacres', plied for hire, the name being derived from the Auberge de St. Fiacre, situated in the street of the same name. An attempt to organize a regular service of omnibuses also was made at that period, but sucess in this direction was not achieved until 1827-28. London followed suit in 1829. Since the year 1900 new electric and other tramways have been opened in large numbers, besides, of course, the *Métropolitain* (p. 28).

1. Cabs. The number of cabs in Paris *(Voitures de Place* or *Fiacres)* is about 15,000. The most numerous are the open cabs (*voitures découvertes;* closed in winter), or victorias, with seats for two, or three, including the vacant seat on the box, or the small folding front seat *(strapontin)* with which most of the victorias are furnished. These third seats can be occupied only with the consent of the driver (which is practically a matter of course). Only vehicles with four inside seats are provided with a railing on the top for luggage (*voitures à galerie;* comp. p. 1), but the drivers of the others never refuse to carry a reasonable amount of luggage on the box.

The fare by day (6, in winter 7, a.m. to 12.30 p.m.) for a single drive *(course)* within the fortifications, no matter what the distance (tariff and regulations, see Appendix, p. 41), is 1½ fr. and 25 c. pourboire (50 c. if the 'strapontin' is used). Short drives are therefore rather expensive, but for longer distances it is worth while to take a cab in preference to the dilatory omnibus. The charge by the hour (2 fr.) is also very moderate, and is on that account not popular with the drivers. Although they are legally bound to conform to it they are always ready with some evasive pretext.

The carriage-lamps are coloured differently according to the *Dépôt* to which the cab belongs (see Appx., p. 41). It is important

to note these, especially when driving home at night, as cabmen, when returning to the depôt, cannot be required to go far out of their own quarter.

It should be noted that the rule of the road in France, as on the continent generally, is the exact opposite of that which prevails in England.

On calling a cab, the hirer should obtain the driver's number *(votre numéro!)*, which is a ticket containing the tariff of fares and the number, and keep it in case any dispute should take place, or any article be left in the cab. Complaints may be made to the nearest policeman, or at one of the offices which are to be found at every cab-stand. — *Taxameter Cabs* (*Voitures à Compteur*, with a dial inside showing the time, distance, and fare of the drive) have recently been reintroduced; see Appx., p. 42.

Cabs whose drivers wear *white hats* are usually the most comfortable and the quickest. India-rubber tires are indicated by small bells on the horse's neck.

Carriages. Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Grande Remise* (without a number) by the day (30 fr.), or by the week. Application should be made at the offices of the Compagnie Générale des Voitures, Place du Théâtre-Français 1 and Boul. des Capucines 22, or at those of the Compagnie Urbaine, Rue Taitbout 59. Cabs of this description are also to be found on the stands near the Opera, the Madeleine, etc.; bargaining necessary (drive, about 3 fr.).

Carriage-Hirers. *Bellanger*, Rue du Mont-Thabor 38; *Comoy & Perrin*, Faubourg St. Honoré 252; *Maison Daga*, Rue de Laborde 8.

Motor-Cabs *(Automobiles).* These come under the same category as the 'voitures de grande remise', and are often stationed in the same place. They may always be obtained at the central depôt, Rue Halévy, to the right of the Opera, and generally in front of the Grand-Hôtel (p. 3). The fare should be agreed upon beforehand (about 20 fr. for $^1/_2$ day). There is no tariff.

2. Omnibuses and Tramways. Omnibuses and tramways cross the city in every direction from 7 or 7.30 a.m. till 20 min. after midnight; at many points a vehicle passes every five minutes. There are also tramway-lines to Versailles, St. Cloud, and other places in the suburbs. To pick out the required line from the long list (see Appx., pp. 28-38) is a tedious process, and the visitor may be content to acquaint himself with those that pass in the neighbourhood of his hotel, relying for the rest on information to be obtained at the nearest omnibus or tramway-bureau.

The ordinary omnibuses belong to the *Compagnie Générale des Omnibus*, whose monopoly expires in 1910. — The tramways are divided into the *Tramways de la Compagnie des Omnibus*, the *Tramways Nord*, now called *Tramways de Paris et du Département de la Seine*, the *Tramways Sud* or *Tramways de la Compagnie Générale Parisienne de Tramways*, *Tramways de l'Ouest Parisien*, *Tramways de la Rive Gauche de Paris*, and a few others (see Appx., p. 30). Electric and mechanically-propelled vehicles are rapidly superseding horse-cars, and many new electric lines, both in and beyond Paris, are in construction or contemplation. The *Funiculaire* (cable-tramway) of Belleville (p. 234) and that to the Sacré-Cœur (p. 209) should also be mentioned.

The termini of the lines are placarded on the sides of both omnibuses and tramway-cars, and another board is hung behind, showing

the destination towards which the vehicle is proceeding. The principal places passed *en route* are also indicated, and the letter of the line is marked on different parts of the vehicle. The vehicles are also distinguished by their own colour and that of their lamps.

Passengers may either hail and stop the omnibus (or horse-car) in the street as in England, or wait for it at one of the numerous omnibus-offices. In the latter case, if there are other intending passengers, it is usual to ask for a numbered ticket (*numéro;* no charge) for the line required. As soon as the omnibus appears, places are assigned to the ticket-holders in order, the conductor calling out the numbers; when the omnibus is '*complet*' (notified at the back of the vehicle) it drives off, and the disappointed ticket-holders have to wait for the next. On Sundays and in rainy weather the offices are frequently besieged by crowds of intending passengers, and a dreary wait ensues. Electric tramways are supposed to stop only at the recognized stations, which are usually indicated by placards on the lamp-posts.

The fares on all the lines within Paris are the same, 30 c. inside or on the platform, and 15 c. outside *(impériale)*. The fares for places beyond the fortifications are from 10 to 50 c. higher (inside; outside, or on the platform of those vehicles which have no *impériale*, 5 to 25 c.) according to the distance. — The fares of the electric tramways are 15 or 10 c. within Paris and 5 c. each 'section' beyond.

One of the most admirable features in the arrangements of the Parisian omnibus-lines is the system of *Correspondances*, or permission to change from one line to another. Thus, if no omnibus go in the direct route to the passenger's destination from the part of Paris in which he is, he may demand from the conductor, on paying his fare, a *correspondance* for the line which will convey him thither. He will then receive a ticket (no charge), and on arriving at the point where the two lines cross, the conductor will call out the name of the line to which he has to change. Here he proceeds to the omnibus-bureau, receives a number, which, without additional payment, entitles him to a seat in the first available omnibus going in the desired direction, and finally gives up his ticket to the conductor of the latter immediately on entering. If he does not answer to his number when called, he loses his right to *correspondance*. Outside-passengers are not entitled to *correspondance* unless they pay full fare (30 c.). The *bureau de correspondance* is not invariably the same as the office at which the passenger alights, but is sometimes a little way off.

Mail Coaches in the English style ply in summer as follows: to *Versailles*, 'Daily Messenger' coach at 10 a.m. from Rue St. Honoré 166 (return fare 15 fr., box-seat 5 fr. extra); Cook's coach from Place de l'Opéra 1 (same time and fares); 'Magnet' Coach from Avenue de l'Opéra 49, daily at 10.45 a.m. (same fares).

Chars-à-banc or '*Tapissières*' ply through the boulevards and other streets during the days of the races to convey passengers to the race-course.

3. Métropolitain. This new electric railway begun in 1898, which runs mostly underground, now takes precedence of all other modes of locomotion in the interior of the city. It traverses the centre of the city from E. to W. and also describes a semicircle round the Northern Boulevards, and is to be continued eventually on the left bank of the Seine (see below). The sections now (July 1904) open for traffic extend from the *Cours de Vincennes* (Pl. R, 34) to the *Porte Maillot* (Pl. B, 9; p. 230), with branches from the *Place de l'Etoile* (Pl. B, 12) to the *Quai de Passy* (Pl. R, 8; *1*) and the *Porte Dauphine* (Pl. R, 6; p. 230); then from the Etoile to the *Place de la Nation* (Pl. R, 31), by the N. boulevards. This latter section is called the *Ligne Circulaire Nord*, or N. circle, and its length, from the Porte Dauphine to the Place de la Nation, is nearly 8 M. The stations are below the level of the streets, like those of the 'Tube' railway in London, but not so deep (no lift), and the atmosphere is similarly oppressive to susceptible people. Trains run every 3-4 minutes. — Routes and list of stations, see Appendix, p. 36.

The *Ligne Circulaire Sud* (14 *M.* in length), on the left bank, will extend from the Quai de Passy (Pl. R, 8) to the Place d'Italie (Pl. G, 23) and the Pont d'Austerlitz (Pl. G, 25), crossing the Seine at the Pont de Passy (Pl. R, 8) by a viaduct. Another viaduct will be constructed at the Pont d'Austerlitz, and a third at the Pont de Bercy (Pl. G, 28; line from Vincennes to the Place d'Italie). These viaducts will not be completed for two years at least, but the remainder of the route will probably be finished in 1904. — Other projected lines, see Appx., p. 38.

4. River Steamboats. The *Bateaux-Omnibus*, or small screw steamers, which ply on the Seine (subject to interruption by the state of the river, fog, ice, etc.), are recommended to the notice of the traveller in fine weather, as they move quickly and afford a good view of the quays and banks of the river.

There are three different services: (1) From *Charenton* to *Auteuil*, by the left bank of the river within Paris; (2) From the *Pont d'Austerlitz* to *Auteuil*, by the right bank; (3) From the *Pont-Royal* to *Suresnes*, also by the right bank. The steamboats for Suresnes may be recognized by their larger size. In these the fares for the whole or any part of the distance are the same. The station are marked on our large Plan of Paris; the signs ● and ⊙ indicate respectively the Charenton-Auteuil and the Pont d'Austerlitz-Auteuil lines, which have recently been changed; ○ indicates the Pont Royal-Suresnes line. Comp. the Appendix, p. 40. Each station has two piers; one, up-stream, for the steamers going up, and one, down-stream, for steamers coming down. — On Sun. and holidays there is a special service between St. Cloud and Suresnes (fare 25 c.).

Metal tickets *(jetons)* are taken on board and given up on disembarking. Fares: from Charenton to Auteuil 10 c., on Sun. and holidays 20 c.; Pont d'Austerlitz to Auteuil 10 and 20 c.; Pont-Royal to Suresnes 20 and 40 c.

The boats ply from 6 or 7 a.m. to 6 or 9 p.m., according to the seasons, at intervals regulated by the needs of the service.

5. Chemin de Fer de Petite Ceinture. — This line, known shortly as '*La Ceinture*', forms a complete circle round Paris (with a branch to the *Champ-de-Mars*; through-trains), within the line of the fortifications, and connects with the different railways in the suburbs. For details, see the Appendix, p. 38.

Trains run in both directions every 10 minutes, and take 1 hr. 40 min. to perform the circuit. The chief station of arrival and departure is the Gare St. Lazare (see below), but trains also run from the Gare du Nord (see below). There is no third class. The fares are 40 or 20 c. to the first or second station from the point of departure (return 60 or 30 c.), and 55 or 30 c. beyond that distance (return 90 or 50 c.).

Travellers may avail themselves of this railway, as an alternative to the Métropolitain, to visit points of interest in the suburbs, such as the Bois de Boulogne, Père Lachaise, and the Buttes-Chaumont, or to make the complete circuit of the city. On every side of the town, however, except the S.W., the line runs between walls or through deep cuttings and tunnels. The seats on the outside ('impériale') are scarcely to be recommended; they are very draughty and exposed to dust and smoke.

The **Chemin de Fer de Grande Ceinture**, which forms a wide circle round Paris, connecting the Chemins de Fer de l'Est, de Vincennes, de Lyon, and d'Orléans, is of little interest for the tourist.

7. Railway Stations. Railway Offices and Agents.

The five railways radiating from Paris start from ten different stations. For remarks on the French railway system, see p. xii.

The '*Indicateur des Chemins de Fer*', the *Indicateur Paul Dupont*, and the *Livrets Chaix* (p. xiii) give complete information regarding all trains. — *Hotels* and *Restaurants* near the termini, see pp. 10, 19.

I. Chemins de Fer du Nord. Gare du Nord, Place de Roubaix (Pl. B, 24; comp. p. 204), for the *Lignes de Banlieue* to *St. Denis*, *Enghien*, etc.; and for the *Lignes du Nord* to *England viâ Calais or Boulogne*, *Belgium*, *Germany viâ Liège*, etc. The booking-offices for the trains of the Banlieue, except for the stations beyond St. Denis on the Chantilly line, are in front; for the other trains, in the arcade to the left. — *Gare de la Ceinture et des Trains-Tramways*, to the right of the main station.

II. Chemins de Fer de l'Est. *Two Stations.*

(1). Gare de l'Est, or de Strasbourg, Place de Strasbourg (Pl. B, 24; p. 204), for the lines to *Nancy*, etc., to *Germany viâ Metz*, to *Switzerland viâ Belfort*, and to *Italy viâ the St. Gotthard Tunnel*, etc.

(2). Gare de Vincennes, Place de la Bastille (Pl. R, 25; *V*), for the line to *Vincennes*.

III. Chemins de Fer de l'Ouest. *Three Stations.*

(1). Gare St. Lazare (buffet; comp. p. 208), between the Rue St. Lazare, the Rue d'Amsterdam, and the Rue de Rome (Pl. B, 18). To the left are the *Ligne de Petite Ceinture* (see above); the *Ligne du Champ-de-Mars;* the *Lignes de Banlieue*, serving *St. Cloud*, *Versailles* (right bank), *St. Germain*, *Argenteuil*, and *Ermont*. To the right are the *Lignes de Normandie (England viâ Dieppe or Le Havre)*.

(2). Gare Montparnasse, or de l'Etat, Boulevard Montparnasse 44 (Pl. G, 16; p. 326), for the *Ligne de Versailles* (left bank), the *Lignes de Bretagne*, and the *Chemins de Fer de l'Etat*.

(3). Gare des Invalides (Pl. R, 14; *II*), in the Esplanade des Invalides, for the *Ligne de Courcelles and Champ-de-Mars* and the *Ligne des Moulineaux and St. Cloud* (see p. 331), but used also for the *Lignes de Bretagne*.

IV. Chemins de Fer d'Orléans. *Three Stations.*

(1). Gare du Quai-d'Orsay, or *Nouvelle Gare d'Orléans* (Pl. R, 17, *II*; p. 292), for the lines to *Orléans*, *Tours*, *Bordeaux*, the *Pyrenees*, *Spain*, etc.

(2). Gare du Quai-d'Austerlitz, or *Ancienne Gare d'Orléans* (Pl. G, 25; *V*), connected with the preceding by a loop-line.

(3). Gare du Luxembourg, at the corner of the Boulevard St. Michel and the Rue Gay-Lussac (Pl. R. 19; *V*), near the Jardin du Luxembourg (p. 315), for the lines to *Sceaux* and *Limours*. Luggage cannot be registered at this station but must be taken to the *Station de Paris-Denfert* (Pl. G, 20). The line is to be prolonged to unite at the Place St. Michel with that from the Gare du Quai-d'Orsay.

V. Chemins de Fer de Paris à Lyon et à la Méditerranée.

Gare de Lyon, Boulevard Diderot 20 (Pl. G, 25, 28). Trains to *Fontainebleau*, *Dijon*, *Châlon-sur-Saône*, *Mâcon*, *Lyons*, *Marseilles*, *Switzerland viâ Pontarlier and Mâcon*, *Italy viâ the Mont Cenis Tunnel* or *viâ Nice*, the *Mediterranean*, etc.

Railway Offices. Passengers may book their luggage, order railway-omnibuses (comp. p. 1), and in some cases even take their tickets, at the *Railway Parcels Offices* in different parts of the city. They must generally, however, reach the office 1 hr. before the departure of the train. — There are also *Enquiry Offices* (circular tickets, etc.) at the Gare St. Lazare and the Gare du Nord, and, for the Chemins de Fer de l'Etat, at Rue de Châteaudun 42.

The office of the *Compagnie Internationale des Wagons-Lits* (sleeping carriages) is No. 3, Place de l'Opéra. The *South Eastern and Chatham Railway* has an office at Boulevard des Italiens 30; the *London and South-Western Railway* at Rue St. Honoré 253.

Steamboat Offices. The Paris offices of some of the principal steamship companies are as follows: *Allan Line*, Rue Scribe 5 and Rue Cambon 47. — *American*, Rue Scribe 9. — *Anchor*, Rue du Helder 12. — *Chargeurs Réunis*, Boul. des Italiens 11; *Compagnie Générale Transatlantique*, Rue Auber 6 and Boul. des Capucines 12. — *Cunard*, Rue Scribe 2bis — *Dominion*, Rue des Marais 95. — *Fraissinet*, Rue de Rougemont 9. — *Hamburg-American Line*, Rue Scribe 7. — *Messageries Maritimes*, Rue Vignon 1. — *Peninsular & Oriental Co.*, Boul. des Italiens 30. — *Royal Mail Steam Packet Co.*, Avenue de l'Opéra 38. — *North-German Lloyd*, Rue Scribe 2. — *White Star*, Rue Scribe 9.

Railway Agents. *Cook*, Place de l'Opéra 1; *Raymond & Whitcomb*, Place de l'Opéra 3 (Sleeping-Car C°'s offices); *Voyages Economiques*, Rue du Faubourg-Montmartre 17 and Rue Auber 10; *Lubin*, Boulevard Haussmann 36; *Duchemin*, Rue de Grammont 20; *Voyages Pratiques*, Rue de Rome 9; *Desroches*, Faub. Montmartre 21; *Voyages Modernes*, Rue de l'Echelle 1; *Grands Voyages*, Rue du Helder 1, corner of the Boul. des Italiens.

Goods Agents. *Pitt & Scott*, Rue Scribe 5 and Rue Cambon 47 (also storage of luggage, etc.); *American Express Co.* (for America), Rue Halévy 6 and Rue des Petites-Ecuries 47; *Thos. Meadows & Co.*, Rue Scribe 4.

8. Post and Telegraph Offices. Telephones.

Post Office. The *Poste Centrale*, or *General Post Office*, is in the Rue du Louvre (Pl. R, 21; *III*); comp. p. 187. The public offices are in the gallery next the street; the Poste Restante Office in another gallery, to the right. There are also in the different quarters of the town over a hundred branch-offices, distinguished at night by blue lamps, besides auxiliary offices in shops, with blue placards.

The ordinary offices are open daily from 7 a.m. from March 1st to Nov. 1st (8 a.m. in winter) till 9 p.m. (12 noon on Sun. and holidays). Late letters with an extra 5 c. stamp will be despatched by the evening-mails if they are posted in the special late boxes before the hours (different for different offices) indicated besides these boxes. Certain cafés and brasseries also undertake to dispatch late letters for a fee of 5 c. up to 7 p.m., and the *Agence Fournier* performs the same service up to 7.10 from the office of the 'Petit Parisien', Boul. Montmartre 20, and up to 7.45 from their own office, Rue de la Bourse 1. — Mail-days for foreign parts are advertised at the post-office. Letters to be registered must be handed in before 4.30 or 5.30, according to the office.

The Poste Restante Office (see above) is open daily till 9 p.m. Travellers may also direct *poste restante* letters to be addressed to any of the district-offices. In applying for letters, the written or printed name, and, in the case of registered letters, the passport of the addressee should always be presented. It is, however, preferable to desire letters to be addressed to the hotel or boarding-house where the visitor intends residing.

Letter-boxes *(Boîtes aux Lettres)* are also to be found, in most tobacconists' shops (conspicuous in the evening by their red lamps), where stamps *(timbres-poste)* may also be purchased, at the columns on the boulevards, at public buildings, at the railway-stations, etc.

Postage of Letters, etc. *Ordinary Letters* within France, including Corsica, Algeria, and Tunis, 15 c. per 15 grammes prepaid; for countries of the Postal Union 25 c. (The silver franc and the bronze sou each weigh 5 grammes.) — *Post Cards* 10 c. each, with card for reply attached, 20 c. — *Letter-Cards*, 15 c.; for abroad 25 c.

Printed Papers (imprimés sous bande; the width of the wrapper not to exceed $^1/_3$ of that of the packet): 1 c. per 5 grammes up to the weight of 20 gr.; 5 c. between 20 and 50 gr.; above 50 gr. 5 c. for each 50 gr. or fraction of 50 gr.; to foreign countries 5 c. per 50 gr. — *Commercial Papers (papiers d'affaires)*, 5 c. per 50 gr. up to 3 kg.; for abroad, 25 c. per 250 gr. or less, and 5 c. per 50 gr. afterwards. Packets must not exceed $17^1/_2$ in. in length.

Registered Post. The registration fee for lettres *(lettres recommandées)* is 25 c.; for printed papers, etc. 10 c. — Enclosures of special value should be sent by *lettre chargée:* the value must be written in full (not in figures) on the envelope, which must be sealed in at least two places. In addition to the postage and the registration fee, these are charged 10 c. for every 500 fr. declared (maximum 10,000 fr.), within France: for Great Britain (maximum 3000 fr.), 20 c. per 300 fr. declared value. The stamps on foreign 'lettres chargées' must be at a distance from each other.

Post Office Orders (mandats de poste) to France or Switzerland cost 5 c. per 5 fr. up to 20 fr.; 20-50 fr. 25 c.; 50-100 fr. 50 c.; 100-300 fr. 75 c.;

300-500 fr. 1 fr. For most countries in the Postal Union: 25 c. for every 25 fr. or fraction of 25 fr., the maximum being 500 or 1000 fr.; for Great Britain, 20 c. per 10 fr., maximum 252 fr. (= 10*l.*)

Parcels, though known as '*Colis Postaux*', are not transmitted by the French post-office, but by the railway and steamship companies, which are subsidized for the purpose, or (in Paris) by a private firm. These parcels must not contain gold, silver, jewelry, explosives or dangerous substances, or anything in the nature of a letter.

Within Paris (three deliveries daily, two on Sun. and holidays). Parcels must not exceed 10 kilogrammes (22 lbs.) in weight. The charges are 25 c. per parcel up to 5 kg., 40 c. above that weight, or 65 and 70 c. 'contre remboursement' (*i.e.* for goods sent for 'payment on delivery'). Parcels should be handed in at one of the 400 depôts (tobacconists' shops and branch post-offices). The central depôt is at Rue du Louvre 28.

Provincial and Colonial Parcels. Small parcels not exceeding 10 kg. (22 lbs.) in weight may be forwarded within France and to the French colonies at a charge of 60 c. for parcels up to 3 kg. (6⅗ lbs.), 80 c. up to 5 kg., and 1¼ fr. for heavier parcels, delivered at a railway-station or post-office; 25 c. extra delivered at a private address. They may be insured for 500 fr. on payment of 10 c.

Foreign Parcels. There is also a parcel-post between France and some of the other countries of the Postal Union, parcels up to 11 lbs. being conveyed at a uniform rate: *viz.* to Germany, Belgium, Switzerland, 1 fr. 10 c.; Spain, Italy, 1 fr. 35 c.; Great Britain, Austria, Netherlands, 1 fr. 60 c. These parcels must be sealed.

Telegraph. Telegrams are received for transmission from 7 or 8 a.m. up to 9 p.m. at any post-office, and at later hours at the following: *Till 11 p.m.*, Avenue des Champs-Elysées 33; Gare du Nord; the Luxembourg; Place de la République 10; Rue des Halles 9; Rue Blomet 93; R. Singer 9; R. de la Bastille 2; R. Ballu 30; Boul. St. Martin 41; R. Monge 104; Boul. de l'Hôpital 26. *Till Midnight*, Avenue de l'Opéra 2; Grand Hôtel; Rue Boissy-d'Anglas 3; Rue d'Amsterdam 19. *All Night*, at the Bourse (entrance at the back, Rue Notre-Dame-des-Victoires) and Rue de Grenelle 103.

Telegrams within France and to Corsica, Monaco, Algeria, and Tunis are charged at the rate of 5 c. per word (minimum charge 50 c.), names of streets, towns, departments, etc., being counted as one word each; to Great Britain, 20 c. per word (minimum 5 words); to New York, 1 fr. 25, Chicago 1 fr. 55 c. per word. Single words must not exceed 15 letters (code-words 10); five figures count as one word. A receipt is given on demand (10 c.). — *Western Union Telegraph Co.*, Rue Scribe 3.

The rates per word for other countries are as follows: for Luxembourg, Switzerland, and Belgium 12½ c.; Germany 15 c.; Netherlands 16 c.; Austria-Hungary, Portugal, Italy, and Spain 20 c.; Denmark, 24½ c.; Sweden, 28 c.; Roumania, Servia, etc., 28½ c.; Norway 36 c.; Russia in Europe and Caucasus 40 c.; Asiatic Russia 1 fr. 90-3 fr. 25 c.; Turkey 53 c.; Greece 53½-57 c.

Telegrams marked urgent (*télégrammes urgents*), taking precedence of ordinary telegrams, are charged thrice the ordinary rates.

Telegraph Money Orders (mandats télégraphiques) for not more than 5000 fr. are issued between French offices, and for not more than 500 fr. between France and a few foreign countries (maximum for Great Britain 250 fr.), at the same rates as for post office orders (see above), in addition to the cost of the telegram and a supplementary fee of 50 c.

There is also a system of **Pneumatic Tubes** *(Télégraphie pneumatique)* for the transmission of messages within Paris: *cartes télégrammes* (*'petits bleus'*; number of words unlimited) 30 c., reply-paid 60 c.; for letters not weighing more than 7 grammes, 30 c. The cards may be obtained at the telegraph-offices, to which special letter-boxes for the pneumatic post are also attached.

Telephone. Messages can be telephoned from most of the post and telegraph offices. *Service Urbain* (within Paris), 15 c. per 3 min. *Service Suburbain: a*, with a telephonic exchange in the department of the Seine, 25 c. per 3 min.; *b*, with an exchange in the departments of Seine et Oise and Seine et Marne; for charges, see the list on the door of the cabin. *Service Interurbain*, consult the 'Annuaire des Téléphones' at any post-office. *Service International*, with England (London and about 20 of the chief provincial towns), Germany, Belgium, Italy, Luxembourg, and Switzerland (England, 10 fr.; Berlin, 6 fr.; Brussels, 3 fr.; Turin, $3\frac{1}{2}$ fr.; Bern, 4 fr.; other foreign towns, see list in the waiting-rooms.). The chief telephone-offices are in the Rue du Louvre and at the Bourse.

Requests to use the telephone should be addressed to the employé on duty in the waiting-room.

'Urgent' messages may be exchanged with *Germany* at treble rates, the maximum rate, however, being 15 fr.

The charge for informing a person of the office and hour at which a telephonic communication will be made to him *(avis d'appel téléphonique)* is 25 c. for Paris and 15 miles round, 30 c. for the department of Seine et Oise beyond 15 M., and 40 c. for any other locality.

9. Theatres. Circuses. Music Halls. Balls.

Paris possesses about 20 large theatres, in the proper sense of the word, and the traveller doing the 'sights' of Paris should not omit to visit some at least of the principal houses. Performances generally begin between 8 and 8.30 p.m., and last till nearly midnight; details are given in the newspapers and the posters on the advertisement-pillars devoted to theatres, concerts, balls, etc. At most theatres *matinées* are given in winter on Sundays and holidays, and sometimes on Thursdays. Many of the principal theatres are closed in summer.

An intimate acquaintance with colloquial French, such as can be acquired only by prolonged residence in the country, is absolutely necessary for the thorough appreciation of the acting; visitors are therefore strongly recommended to purchase the play *(la pièce;* 1-2 fr.) to be performed and peruse it beforehand. Dramatic compositions of every kind are sold at the *Librairie Tresse & Stock*, Théâtre Français 8-11, by *Ollendorff*, Rue de la Chaussée-d'Antin 50, at the *Magasin Théâtral*, Boulevard St. Martin 12, etc. The plays may also be procured in most instances at the theatres themselves. Play-bills *(le programme, le programme détaillé)*, or theatrical newspapers with the programme of the evening *(l'Entre-Acte, l'Orchestre*, and others), are sold in and outside the theatres.

The best seats are the *fauteuils d'orchestre*, or seats next to the orchestra, behind which are the *stalles d'orchestre*, and farther

back, the *parterre*, corresponding to the pit. The *fauteuils d'amphithéâtre* in the Opera House may also be recommended, but in most other theatres the amphitheatre is indifferent both for seeing and hearing. The *fauteuils de balcon*, or *de la première galerie*, corresponding to the English dress-circle, are good seats, especially for ladies. The centre seats in the two following galleries *(premières* and *deuxièmes de face)* come next in point of comfort. The *avant-scènes* or *loges d'avant-scènes* are the stage-boxes, which may be *du rez-de-chaussée* (on a level with the stage), *de balcon*, etc. *Baignoires* is the name generally given to the other boxes on the groundfloor of the theatre. Ladies are not admitted to the 'parterre', and not always to the orchestra stalls, where they are usually expected to remove their hats. The arrangement and naming of the seats differ in the different theatres, but in all of them the side-seats and the two upper galleries should be avoided, especially at the Opera. There are usually three or four tiers above the groundfloor, which may be known as 'balcon', 'galeries', and 'loges'. The charges for admission often vary. Seats, numbered and reserved, may be booked in advance at the office of the theatre (*bureau de location*, generally open from 10 or 11 to 6), where a plan of the interior is shown. Seats booked in this manner cost in many theatres $^1/_2$-2 fr. more than *au bureau*, *i.e.* at the doors, but this extra expense is often advisable, especially in the case of a popular piece. Box-places, however, must be purchased the same evening at the doors, unless a whole box (4-8 seats) is taken. Places may also be secured beforehand at any of the theatrical agencies in the Boulevards, the Grand-Hôtel, Avenue de l'Opéra, etc., but the booking-fee demanded there is much higher. Visitors are cautioned against purchasing their tickets from vendors in the street.

Tickets taken at the door are not numbered and do not give the purchaser a right to any particular seat in the part of the house to which they apply. The attendant *(ouvreuse)* will direct the visitor to one of the unengaged places; but if any unfair play be suspected, visitors may demand *la feuille de location*, or list of seats booked for the night, and choose any seats which do not appear on that list.

Overcoats, cloaks, etc., may be left at the 'Vestiaire' or cloak room (fee 25, or if with a lady 50 c.). Gentlemen take their hats into the theatre, and may wear them during the intervals of the performances. The 'ouvreuse' usually brings a footstool *(petit banc)* for ladies, for which she expects a gratuity of 10-25 c.

The *Claque*, or paid applauders, form an annoying, although time-honoured and characteristic feature in most of the theatres. They occupy the centre seats in the pit in the large theatres, or one of the upper tiers in the others, and are easily recognised by the obtrusive and simultaneous vigour of their exertions. There are even '*entrepreneurs de succès dramatiques*', who furnish theatres with *claques* at stated terms, the Opéra being said to pay as much as 24,000 fr. a year. Strange as it may seem to the visitor, all attempts to abolish this nuisance have hitherto failed.

A list of the most important Parisian theatres is here annexed, with the prices of the seats 'au bureau' (see above). The first four enjoy state-subsidies.

The **Opéra**, or *Académie Nationale de Musique* (Pl. B, R. 18, *II*), see p. 79. The admirable performances of the Parisian opera take place on Mon., Wed., and Frid., in winter on Sat. also. Mon. and Frid. are the fashionable evenings. The ballet and the *mise en scène* are unsurpassed. Evening-dress is *de rigueur* in the best seats. Ladies (without hats) are admitted to the orchestra and balcony stalls. — The first recorded performances of opera in France go back to the 16th century. French works were first produced in 1669, by Pierre Perrin, and in 1672 by J. B. Lulli. From 1683 to 1787 the opera-house was at the Palais-Royal, then at the Porte St. Martin, and from 1821 to 1874 in the Rue Le Peletier.

Avant-scènes and premières loges de face 17; fauteuils de balcon, baig noires d'avant-scène, and premières loges de côté 15; fauteuils d'orchestre, deuxièmes loges de face, and baignoires 14; deuxièmes loges de côté 10; troisièmes loges de face 8; stalles de parterre 7; avant-scènes des troisièmes 5; fauteuils de quatrième amphithéâtre 3; loges des quatrièmes de face 3; quatrièmes de côté and cinquièmes 2 fr.

The **Théâtre Français** (Pl. R, 21; *II;* see p. 88), or *Comédie Française*, Place du Théâtre-Français, near the Palais-Royal, is the great home of classic art, and the acting, whether in tragedy or comedy, is unrivalled. Ladies (without hats) are admitted to the stalls. — The 'Comédie Française' owes its origin to the amalgamation in 1680 (by command of Louis XIV.) of the two companies of players directed by Molière at the time of his death (1673). The play represented at the inaugural performance was Racine's *Phèdre*. The 'Théâtre Français' dates from the French Revolution, when the company was divided into two camps, and was the name taken by the secessionists, who were headed by the great tragedian Talma. The theatre owes its present organisation to a decree issued by Napoleon at Moscow in 1812.

Avant-scènes des premières loges 10; loges du rez-de-chaussée, premières (first gallery), avant-scènes des deuxièmes, and baignoires de face 8; fauteuils de balcon 8-10; fauteuils d'orchestre 8; loges de face de deuxième rang 6; loges découvertes de deuxième rang 5; loges de face de troisième rang 3½; loges découvertes de troisième rang 3; parterre 2½; troisième galerie et fauteuils de la quatrième 2 fr.

The **Opéra Comique,** Place Boïeldieu (Pl. R, 21; *II;* see p. 82), was intended for the performance of the lighter operas, but has latterly been devoted to the more ambitious operas and to lyrical dramas. Evening-dress as at the Opera.

Avant-scènes du rez-de-chaussée and de balcon, loges and faut. de balcon (1st row), 10; baignoires and fauteuils de balcon, 2nd and 3rd rows 8; avant-scènes and loges de face des deuxièmes 6; fauteuils de troisième galerie 4; stalles de parterre 3½; avant-scènes, loges and stalles de la troisième galerie 3 fr.

The **Odéon,** Place de l'Odéon (Pl. R, 19; *IV;* see p. 316), near the Palais du Luxembourg (p. 316), ranks next to the Théâtre Français for the performance of classical dramas. Ladies are admitted to all seats except the parterre. Evening-dress usual in the best seats.

Avant-scènes des premières and du rez-de-chaussée 12; baignoires d'avant-scène 10; premières loges de face 8; fauteuils d'orchestre 6; fau-

teuils de la première galerie 6 and 5; stalles de la deuxième galerie 3½; deux. loges de face 3; parterre 2½ fr.

The **Vaudeville** (Pl. R, 18-21; *II*), at the corner of the Rue de la Chaussée-d'Antin and the Boulevard des Capucines; for dramas and comedies. Prettily decorated.

Avant-scènes du rez-de-chaussée and de balcon (4 seats) 15 fr. each seat; premières loges (6, 5, and 4 seats) 12; baignoires (6, 5, and 4 seats) 10; fauteuils de balcon, premier rang 12; other rows and fauteuils d'orchestre 10; fauteuils de foyer 7, 6, and 5; loges de foyer and deuxième galerie de face 6; troisièmes 4, and 2 fr. — The prices 'en location' (p. 34) are the same.

The **Gymnase** (Pl. R, 24; *III*), Boulevard Bonne-Nouvelle 38, chiefly for comedies, is one of the best theatres in Paris.

Avant-scènes du rez-de-chaussée and de balcon 15; baignoires, fauteuils d'orchestre, loges, and fauteuils de balcon 10; fauteuils de foyer 6; loges de foyer 5 and 4; loges de deuxième galerie 3 and 2½; stalles de deuxième galerie 3; troisième galerie 2 and 1 fr., etc. — The prices 'en location' (p. 34) are the same.

Théâtre Sarah Bernhardt (Pl. R, 25; *V*), Place du Châtelet, under the management of the celebrated actress.

Avant-scènes du rez-de-chaussée, 15 fr.; baignoires, loges, and fauteuils de balcon premier rang 12; fauteuils de deuxième rang and d'orchestre 10; loges de première galerie 7; fauteuils de première galerie 6; avant-scènes de deuxième gal. 4; stalles de parterre 3½; fauteuils de deuxième galerie 2½; amphitheatre 1 fr. — The prices 'en location' (p. 34) are the same.

Théâtre de la Porte St. Martin (Pl. R, 24; *III*), Boulevard St. Martin 18. Dramas, etc. M. Coquelin aîné sometimes acts here.

Avant-scènes du rez-de-chaussée, 15; du premier étage, baignoires and loges de premier balcon 12; fauteuils de premier balcon 12 and 10; fauteuils d'orchestre 10 and 7; deuxième balcon 6 and 5; galerie 3½; stalles d'amphithéatre 1¼ fr.

Théâtre Antoine (Pl. R, 24; *III*), Boul. de Strasbourg 14, for modern comedies. Excellent performances, though not invariably suited to British tastes. M. Antoine is the actor-manager.

Avant-scènes du rez-de-chaussée and de balcon 8 fr.; loges 7 fr.; baignoires 6 fr.; fauteuils d'orchestre and fauteuils de balcon (first row) 5 fr.; fauteuils de balcon (other rows) 4 fr.; stalles d'orchestre 2½; loges des foyer and fauteuils de foyer (first row) 3 fr.; avant-scènes de foyer 2½ fr., etc. — The prices 'en location' (p. 34) are the same.

The **Variétés** (Pl. R, 21; *III*), Boulevard Montmartre 7, excellent for vaudevilles, farces, operettas, and similar lively pieces of essentially Parisian character.

Avant-scènes du rez-de-chaussée and des premières (5 seats) 12; baignoires (6, 5, and 4 seats) and loges de première galerie (6 and 4 seats) 10; fauteuils de balcon 12 and 10; faut. d'orchestre 10; faut. de foyer 6 and 5; deuxième galerie 4 and 3 fr. — The price 'en location' (p. 34) are the same.

Théâtre de la Gaîté (Pl. R, 24; *III*; see p. 191), Square des Arts-et-Métiers. It has several times changed its specialty. Mme. Réjane acted here in 1904.

Avant-scènes du rez-de-chaussée and de première galerie and baignoires 8; fauteuils and loges de première galerie 7; fauteuils d'orchestre 5; avant-scènes, loges, and fauteuils de deuxième galerie 5; stalles d'orchestre 3; stalles de deuxième galerie 3; de troisième galerie 2½ and 2 fr.

Théâtre des Nouveautés (Pl. R, 21; *II*), Boulevard des Italiens 28; for operettas, vaudevilles, etc.

Avant-scènes du rez-de-chaussée and des premières, whole boxes 50 fr.; baignoires, premières loges and fauteuils d'orchestre 8; faut. de balcon 8 and 7; fauteuils de galerie 5 and 4; stalles d'orchestre and deuxièmes loges 6 and 4 fr., etc.

Théâtre du Palais-Royal (Pl. R, 21; *II*), at the N.W. corner of the Palais-Royal, Rue Montpensier 38, where vaudevilles and farces of broad but very laughable character are performed.

Avant-scènes and fauteuils de balcon premier rang 8; premières loges, baignoires, fauteuils de balcon deuxième rang 7; fauteuils de galerie de face, and avant-scènes première galerie 5; première galerie de côté 4; stalles de la deuxième galerie 2½ fr.

Bouffes Parisiens (Pl. R, 21; *II*), a small theatre in the Rue Monsigny 4 and the Passage Choiseul; operettas.

Avant-scènes du rez-de-chaussée (5 seats) 10; baignoires and loges de balcon (5 and 4 seats) 8; avant-scènes de deuxième galerie (4 seats) 8; fauteuils d'orchestre and de balcon 8; stalles de deuxième galerie 2; stalles de troisième galerie 1 fr.

Théâtre de la Renaissance (Pl. R, 24; *III*), Boulevard St. Martin 20. Comedies and dramas. At present occupied by Mme. Jane Hading.

Avant-scènes du rez-de-chaussée and balcon 5; baignoires 12; loges de balcon and fauteuils de balcon (1st row) 12; other rows and fauteuils d'orchestre 10; avant-scènes and loges de première galerie 5; deuxième galerie 2½ fr.

Théâtre des Folies Dramatiques (Pl. R, 27; *III*), Rue de Bondy 40, near the Place de la République; comedies, etc.

Fauteuils de balcon 8; faut. d'orchestre 7, 4, and 3; stalles 2; première galerie 2, etc. — The prices 'en location' (p. 34) are the same.

Théâtre du Châtelet, Place du Châtelet (Pl. R, 24; *V;* see p. 168). a very roomy edifice, for spectacular pieces and ballet.

Loges de balcon (8 seats) 7½ fr.; fauteuils de balcon 9; fauteuils d'orchestre 8 and 6; faut. de galerie 6, 5, and 4; parterre 3; premier amphithéâtre 3; deuxième amphithéâtre 2½ fr.

Ambigu-Comique (Pl. R, 24; *III*), Boulevard St. Martin 2; dramas, melodramas, and 'patriotic' pieces.

Premières avant-scènes 9; premières loges 8; fauteuils d'orchestre 7, 6, and 5; fauteuils de foyer 4 and 3 fr.

Among the best of the other theatres are the following: —

Théâtre Cluny, Boul. St. Germain 71, near the Musée de Cluny, the 'Gymnase' of the left bank (seats 1-6 fr.). — *Athénée*, Square de l'Opéra (Pl. R, 18; *II;* 1½-12½ fr.). — *Théâtre Déjazet*, Place de la République (1-8 fr.); *La Bodinière* ('théâtre d'art international'), Rue St. Lazare 18 (Pl. B, 18; *II;* 2-5 fr.); *La Robinière*, Rue Lafayette 3, realistic pieces, etc. (2-10 fr.); *Comédie Mondaine* (Pl. B, 20), Rue des Martyrs 75 (1 fr.); *Nouveau-Théâtre*, Rue Blanche 15; *Les Mathurins*, Rue des Mathurins 36 (Pl. B, 18; *II*), etc.

Among the so-called PETITS THÉÂTRES (not suited for ladies) are the following. *Théâtre Victor Hugo* (Pl. B, 20), Boul. Rochechouart 30 (adm. 1-5 fr.); *Théâtre des Capucines*, Boul. des Capucines 39; the *Grand-Guignol*, Rue

Chaptal 20 bis; *Pigalle*, Boul. de Clichy 48; *Rabelais*, Boul. de Clichy 43; *Bouffes du Nord*, Faubourg St. Denis 209; *Théâtre Lyrique* (Pl. B, 17), Avenue de Clichy 50. — The following are SUBURBAN THEATRES. *Théâtre des Batignolles*, Boul. des Batignolles 78; *Th. de Belleville*, Rue de Belleville 46; *des Gobelins*, Av. des Gobelins 73; *de Grenelle*, Rue Croix-Nivert 55; *de Montmartre*, Rue d'Orsel 43; *de Montparnasse*, Rue de la Gaîté 31.

EQUESTRIAN PERFORMANCES, accompanied by acrobatic feats, pantomime, etc., are exhibited at the following circuses: —

Nouveau Cirque, Rue St. Honoré 251 (Pl. R, 18; *II*), with an arena which may be flooded at a moment's notice for aquatic spectacles. Adm. 5, 3, and (promenade only) 2 fr.

Cirque d'Hiver (Pl. R, 27; *III*), Boul. du Temple. Performances from Oct. to April. Adm. $^1/_2$-2 fr. Saturday is the favourite night.

Cirque Médrano, or *Boum-Boum* (Pl. B, 20), Boul. Rochechouart 63 (p. 211). Admission $^1/_2$ to 4 fr.; Sun. and holidays, $^3/_4$-5 fr.

Music Halls. The *Folies-Bergère*, Rue Richer 53 (Pl. B, 21; *III*), is a very popular place of entertainment. Visitors either take seats or promenade in the gallery, while the performances are going on on the stage. Smoking allowed. The society is very mixed. Promenade 3, fauteuils 4-7 fr. — The *Théâtre Marigny*, Avenue Marigny, Champs-Elysées (Pl. R, 15; *II*); the *Olympia* (Pl. R, 18; *II*), Boulevard des Capucines 28 (promenade 3, fauteuils 6, deuxième galerie 2 fr.); the *Alhambra* (the former Théâtre du Château-d'Eau), Rue de Malte 50, near the Av. de la République; and the *Casino de Paris* (2-5 fr.), Rue de Clichy 16 (Pl. B, 18; see p. 208), are establishments of the same kind. Some of the cafés-concerts provide similar entertainments.

Cafés-Concerts. The music and singing at these establishments are never of a high class, while the audience is of a very mixed character. The entertainments, however, are often amusing, and sometimes consist of vaudevilles, operettas, and farces. Smoking allowed. The alluring display of the words '*entrée libre*' outside the cafés-chantants is a ruse to attract the public, as each visitor is obliged to order refreshments (a '*consommation*'), which are generally of inferior quality, at a price of $^3/_4$-5 fr., according to the seat and the reputation of the place. Where admission is charged the 'consommation' is not compulsory. — The following may be mentioned. In summer: *Café-Concert des Ambassadeurs*, in the Champs-Elysées, the first on the right; the *Alcazar d'Été*, the second on the right; and the *Jardin de Paris* (covered in wet weather; adm. 5 fr., Sun. and holidays at 2.30 p.m. 1 fr.), on the left. In winter (a few open also in summer): the *Scala* (Pl. R, 24; *III*), Boul. de Strasbourg 13, with a handsome saloon, unroofed in summer (adm. 1-6 fr.); the *Eldorado*, No. 4, nearly opposite; *Parisiana*, Boul. Poissonnière 27 (adm. 2-6 fr.); *Concert Parisien*, Rue de l'Echiquier, opposite the Rue Mazagran, and Rue du Faubourg-

St-Denis 37 (1/2-3 fr.); *Petit Casino*, Boul. Montmartre 12 (1 1/2 and 1 fr., with a 'consommation'); *Ba-ta-clan*, Boul. Voltaire 50 (3/4-4 fr.); *La Cigale* (Pl. B, 20), Boul. Rochechouart 120, opposite the Cirque Médrano (3/4-5 fr.); *Concerts Rouges*, Rue de Tournon 6; *La Fourmi* (Pl. B, 23), Boul. Barbès 10; *La Côte d'Azur*, Boul. de Clichy 75; *Concert Européen*, Rue Biot 5; *Concert de l'Epoque*, Boul. Beaumarchais 10; *Moulin Rouge* (Pl. B, 17; remodelled in 1903), Boul. de Clichy 90, adjoining the Métropolitain station (*'revues'*, realistic quadrilles, etc.); *Théâtre-Concert de la Grande Roue* (see p. 40), summer-garden and winter-theatre; the *Gaîté Rochechouart* (Pl. B, 23), Boul. Rochechouart 15; *La Pépinière*, Rue de la Pépinière 9, near the Gare St. Lazare (80 c.-2 1/2 fr.), frequented by the servant-class.

Cabarets Artistiques. The establishments that have attained a certain celebrity under this name are a kind of cross between the café-concert and the café-brasserie. They are the descendants of the famous but now defunct Cabaret du Chat-Noir, founded in 1882 by Rodolphe Salis, which was frequented by many celebrated literary men and artists. The entertainments, which consist of songs, mystic illusions, shadow-plays, etc., are often clever, but presuppose a considerable knowledge of colloquial French. These cabarets are scarcely suitable for ladies. Most of them are situated at Montmartre ('La Butte'): *Le Tréteau de Tabarin* ('Boîte à Fursy'; political songs), Rue Pigalle 53; *Cabarets des Arts*, *Eugène Buffet* ('revue'), *Cabaret des Quat'z-Arts*, 36, 75, and 62 Boul. de Clichy; *Cabaret Aristide-Bruant*, where the visitor's arrival is apt to be hailed with jokes in doubtful taste, Boul. Rochechouart 84; *Les Noctambules* (frequented by students), Rue Champollion 7. Last of all, the 'cabarets illusionistes': *Cabarets de l'Enfer* and *du Ciel*, *Cabaret du Néant*, Boul. de Clichy 53 and 34, etc.

Balls. The public masked balls given during the Carnival (see announcements in newspapers and placards) are somewhat eccentric in character, and have lost much of their former glory. The most important were those in the Opera House, which however, have been discontinued since 1903. Other masked balls ('Redoutes') are held in the *Olympia* (p. 38), the *Casino de Paris* (p. 38), etc. Prices vary.

Balls Publics. These 'balls', which take place all the year round, may be regarded as one of the specialties of Paris, though they are less numerous than formerly. Many of these entertainments, however, have for some years past been to a great extent 'got up' for the benefit of strangers, numbers of the supposed visitors being hired as decoys by the lessee of the saloon. It need hardly be said that ladies cannot attend these balls. The chief of these places of amusement on the right bank is the *Moulin de la Galette*, Rue Lepic 79 (Thurs., Sat., & Sun.). Next in popularity come the *Bal Bullier*, Avenue de l'Observatoire 33 (Pl. G, 19; p. 326), in the Quartier Latin, noted as a resort of students (adm. 1 or 2 fr., chief days Thurs., Sat., and Sun.; concerts also given), and the *Salle Wagram* (1 fr.; Tues. and Thurs.), Avenue de Wagram 39 bis, near the Arc de Triomphe.

On Mardi Gras (Shrove Tuesday) and on the Thursday of Mi-Carême 'confetti'-throwing is largely indulged in by the youth of both sexes. — At the Fête du Quatorze Juillet (the anniversary of the taking of the

Bastille, see p. 174) 'balls' are held in many of the streets for three consecutive nights (12th to 14th), and a grand display of fireworks is given, which is perhaps best seen from Montmartre (p. 209).

The Musée Grévin, Boul. Montmartre 10, founded by the celebrated draughtsman Grévin, is a collection of wax figures, resembling Madame Tussaud's in London; open 11 a.m. to 11 p.m. It also contains a theatre, where comedies, operettas, etc., are performed (2 fr.; matinées 1 fr.). In the basement are representations of Marie Antoinette's cell at the Conciergerie (p. 257) and of scenes from the Revolution. Here also is a room for cinematograph exhibitions. Concert 3-6 and 8-10.45. — Establishments of a similar kind are the *Musée de la Porte St. Denis*, Boul. St. Denis 8 (50 c.), and the *Nouveau Musée*, Boul. Montmartre 14 (50 c.).

At the Théâtre Robert Houdin, Boul. des Italiens 8, exhibitions of conjuring are given in the afternoon (adm. 2-5 fr.) and cinematograph entertainments in the evening (50 c.).

Théâtres de Guignol (Punch & Judy shows) in the Champs-Elysées, on both sides of the Avenue Marigny, at the Tuileries Garden, at the Luxembourg, and in the Parc de Montsouris.

Panoramas, formerly numerous, are now represented by two at Montmartre (religious subjects; see p. 211). — *Photorama Lumière*, Rue de Clichy 18 (panoramic views of the world), open 2.30-6 and 8.30-11 p.m.

Phonographs: *Salon des Phonographes* (Pathé), Boulevard des Italiens 26 and Rue de Richelieu 98; *Columbia*, Boulevard des Italiens 34. At the *Théâtrophone*, at the Théâtre des Nouvautés, Boul. des Italiens, pieces played at the Opéra, the Théâtre Français, etc. are heard through the telephone.

Giant Wheel (Grande Roue de Paris; see p. 39), Avenue de Suffren 74; 1 p.m. to midnight in summer, 1 till 6 p.m. in winter; 1 fr., Sun. 50 c. — Looping the Loop, Rue de Clichy 18; daily 2 p.m. to midnight; adm. 1 fr. (Frid. 2 fr.), adm. to motor-car 1 fr. — Captive Balloon (Aérodrome), Porte Maillot; adm. 50 c., ascent 5 fr.

10. Concerts. Art Exhibitions. Sport. Clubs.

Concerts. The celebrated concerts of the *Conservatoire de Musique* (p. 83), Rue du Faubourg-Poissonnière, take place from November to April. Only the highest order of classical music is performed.

As all the seats are taken by subscription, admission for strangers is possible only when tickets are returned by subscribers (apply 9-11 a.m. at the office, Rue du Conservatoire 2, on the Tues. or Sat. preceding the concert). — Premières loges and stalles de galerie 15 fr.; stalles d'orchestre 12 fr.; loges du rez-de-chaussée 10 fr.; deuxièmes loges 9 fr.; troisièmes loges 5 fr.; amphithéâtre, 1st and 2nd rows 5, other rows 4 fr.

The *Concerts Lamoureux*, for classical and Wagner music, take place on Sunday afternoons in winter in the Nouveau-Théâtre (see p. 37), Rue Blanche 15. Adm. 2-8 fr. Orchestra of 250 performers.

Similar to the last are the *Concerts Colonne*, which are also held on Sun. afternoons in winter in the Théâtre du Châtelet (adm. 1-12 fr.). Orchestra of 250.

Concerts Louis Pister at the Théâtre Marigny (p. 38), on Sun. afternoons in winter.

Concerts of Chamber Music are given occasionally at the concert-rooms of *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochechouart 22; *Æolian*, Av. de l'Opéra 32, and other places. See bills and newspaper advertisements.

Open-air concerts in summer at the *Jardin d'Acclimatation* (p. 232). *Military Bands* also play (4-5 p.m. May 1st-June 15th, or 5-6 p.m. June 16th-Aug. 31st) in the gardens of the Tuileries (Sun., Tues., and Thurs.), the Palais-Royal (Sun., Wed., and Frid.), and the Luxembourg (Sun., Tues., and Frid.), and in several other parks and squares; the favourite is that of the Garde Républicaine (programmes in the daily papers).

The best **Church Music** is heard at the *Madeleine* (p. 77), *St. Roch* (p. 87), *La Trinité* (p. 208), *Notre-Dame* (p. 259), and *St. Sulpice* (p. 290).

Art Exhibitions. A number of exhibitions of art take place annually in Paris towards the end of winter and in spring. The *Société Nationale des Beaux-Arts* holds its exhibition in the Grand-Palais (p. 74) in the Champ-Elysées from April 15th to June 30th; that of the *Société des Artistes Français*, in the same building, lasts from May 1st to June 30th. Both are open 8 a.m.-6 p.m. and charge 1 fr. for admission (½ fr. on Sun. afternoon). On 'varnishing day' (*'jour de vernissage'*) the charge is 10 fr. These two are known as the 'Salons'. Exhibitions are also organized by the *Cercle Artistique et Littéraire* (p. 43) and by the *Union Artistique* (p. 43). The *Exposition des Femmes Peintres et Sculpteurs* is held at Boul. Pereire 175 (Feb.-March), and the *Société de l'Ecole Française* has its exhibition in the Cours-la-Reine. Smaller exhibitions in the *Galerie Georges Petit*, Rue de Sèze 8 ('Exposition des Femmes Artistes', in Jan.; 1 fr.); the *Galeries de la Bodinière* (p. 37), Rue St. Lazare 18; the *Galerie des Artistes Modernes*, Rue Caumartin 19; the *Galerie Durand-Ruel*, Rue Laffitte 16; the *Galerie Le Barc de Boutteville*, Rue Le Peletier 11; the *Art Nouveau* (Bing), Rue Chauchat 19 and Rue de Provence 22; the *Galerie Haussmann*, Boul. Haussmann 67; and the *Salon de la Plume* (permanent exhibition), Rue Bonaparte 31.

Horse Races *(Courses)* take place from February to November. Flat races at Longchamp (p. 232), Enghien (p. 378), Chantilly (p. 387), Maisons-Laffitte (p. 382), and St. Cloud (p. 338; trotting-matches); steeplechases at Auteuil (p. 229), Vincennes (p. 251), St. Germain-Achères (p. 370), and other places. Full details in the newspapers. In 1903 over 9½ million pounds exchanged hands in bets through the agency of the official *'Pari-Mutuel'*; of the sums thus circulated 1% is levied for a fund to encourage horse-breeding, 2% for the relief of the poor ('Assistance Publique'), ½% for additional works to supply drinking-water in poor parishes, and 4% for expenses. Admission: 'pelouse', 1 fr.; tribune (covered stand) 5 fr.; pesage (grand stand) 20 fr., ladies 10 fr.

Longchamp. Frequent meetings, the first (early in April) being a fashionable fixture. The 'Grand-Prix' (10,000 *l.*), the chief French race, is decided about the middle of June. — *Auteuil.* Races in Feb., March, June, July,

Nov., and December. The 'Grand Prix d'Auteuil' (6000 *l.*) is run on the Sunday before the Grand Prix de Paris. — *Chantilly.* Races in spring and autumn. The 'Prix du Jockey-Club' (5000 *l.*), the French Derby, takes place in spring.

Saddle Horses may be hired of *Duphot*, Rue Duphot 12; *Lejeune & Calmette*, Rue d'Enghien 42; *Pellier*, Rue Chalgrin 3; *Lalanne*, Rue Troyon 12; *Hensman*, Avenue Bugeaud 55 (the last three near the Bois). The charge for a ride of 3 hrs. is 10-15 fr. — Horses and carriages are sold at the *Tattersal*, Rue Beaujon 24.

Boating is a favourite summer-recreation, the chief starting-points being Asnières (p. 331), Argenteuil (p. 380), Chatou (p. 362), and Bougival (p. 365) on the Seine, and Joinville-le-Pont (p. 406) and Nogent (p. 406) on the Marne. Regattas are frequently held, the eight-oared race at Suresnes, in May, and the international and championship contests at Asnières being the principal fixtures.

Cycling is a popular amusement in France, where it is even more largely patronized as a sport than in England. The highroads between Paris and the coast are good, though often destitute of shade; while the Bois de Boulogne and the environs of Paris afford excellent opportunities to the cyclist. Cyclists entering France with their machines must deposit a sum equal to the duty on the latter (22 fr. per 10 kg. or 22 lbs.), which is returned to them on quitting the country. Members of well-known cycling associations, such as the *Cyclists' Touring Club* (47 Victoria St., London, S.W.) or the *Touring Club de France* (35 Av. de la Grande-Armée, Paris) are spared this formality on conditions explained in the handbooks of these clubs.

An annual tax of 6 fr. is imposed on every cycle in France (12 fr. on motor-cycles), but strangers remaining in the country not more than three months receive a dispensation from this tax ('permis de circulation'; 60 c.) on application at the custom-house at the port of entry. Every cycle must be furnished with a lamp (to be lighted at dusk) and a bell or horn (audible at a distance of 50 mètres).

Cyclists will find it advantageous to join the Touring Club de France (see above), the annual subscription to which is 6 fr. (5*s.*), including a copy of the monthly *Gazette*. The club publishes an *Annuaire* (1 fr.), with a list of cyclists' hotels, repairers, representatives, etc., and also a series of *Itineraries* (5 c. each).

The rule of the road in France is the reverse of that in England: keep to the right in meeting, to the left in overtaking another vehicle. — *Maps*, see p. 49.

Cycle Shops. *Clément-Humber*, Rue du Quatre-Septembre 19; *American Cycles*, Place de la Madeleine 6; *Hurtu, Peugeot, Cycles Rochet*, Avenue de la Grande-Armée Nos. 29, 22, and 62. Some of the best English makers also have shops in the Avenue de la Grande-Armée. — Cycles may be hired (1 fr. per hr., 5 fr. per day) at the cycle-shops and cycle-tracks.

Cycle Tracks. *Piste Vélocipédique Municipale*, at Vincennes (p. 249); *Vélodrome Buffalo*, Rue Parmentier 36 (Neuilly-sur-Seine); *Vélodrome de la Seine*, Rue de Courcelles 173, at Levallois (p. 331); *Vélodrome de Courbevoie*, Boul. Bineau 20; *Vélodrome du Parc des Princes* (Pl. G, 1), near the station at Auteuil; *Vélodrome de l'Est*, at Charenton (Pl. G, 35); *Casino-Vélodrome d'Aulnay-lès-Bondy*, Place du Marché. Races are frequently held at these, especially on Sunday (adm. 1-7 fr.).

Motor-Cars enjoy an enormous vogue in France, principally owing to the absence of police restrictions and to the excellent roads. The

Automobile Club de France (see below) ranks among the first French clubs. The Parisian calls the machine 'Auto', 'Teuf teuf', or 'Teuf'.

Dealers: *International Automobile Office*, Rue de Sèze 4; *Perrot-Duval*, Boul. Pereire 239; *Gillet-Forest*, Av. de la Grande-Armée 75. — Accessories. *C. Billy*, Rue d'Artois 13; *Finet*, Rue du Temple 157. — Costumes for motorists. *O. Ström et Fils*, Rue de la Chaussée-d'Antin 16.

Skating *(Patinage).* Opportunities for open-air skating are few, the frosts, as a rule, not holding long enough. The ponds in the Bois de Boulogne are the favourite resorts. There is a *Skating Club*, for which one of the ponds is reserved (see p. 232). — Skating on artificial ice is practised from October to the end of April at the *Palais de Glace* in the Champs-Elysées (Pl. R, 15, *II*; adm. 9 a.m. to noon and 9 p.m. to midnight 3 fr., 2-7 p.m. 5 fr.).

Golf. There are golf-courses at La Boulie, near Versailles (p. 361), and at Maisons-Laffitte (p. 382). Apply to the secretaries.

Polo. *Polo Club* (many English and American members), at Bagatelle, in the Bois de Boulogne (p. 232).

Fencing. This art is extensively practised in the best French society. The principal 'Salles d'Armes' (where lessons may be had) are those of *Kirchhoffer* (Salle Jean-Louis), Place St. Michel 6; *Mérignac Père*, Rue Joubert 32; *Mérignac Fils*, Rue Monsieur-le-Prince 48; *Ayat*, Faub. St. Honoré 129; *Mondotoni*, Rue de Beaune 12; *Rouleau*, Rue St. Honoré 350; *Rue*, Rue St. Marc 14; etc.

Boxing. The French 'boxe', or 'savate', is practised with the feet as well as with the hands: *Castérès*, Rue Nouvelle 3 (Rue de Clichy); *Bayle*, Av. de Wagram 25; *Leclerc Frères*, Rue de Richelieu 15, etc.

Pelote Basque is played at 2 p.m. on Thurs. & Sun. in summer, in the enclosure of the St. James's Club, Rue de Longchamps 54, Neuilly (adm. 1-10 fr.), and attracts a fashionable crowd.

Other amusements are *Football*, played especially in the Bois de Boulogne, near the lakes; *Cross-Country Runs*, in the woods in the direction of St. Cloud, Ville d'Avray, and Meudon; *Bowls*, with clubs in the Bois de Boulogne and Bois de Vincennes; *Lawn-Tennis* (Tennis Club de Paris, Boul. Exelmans 71); *Cricket*; *Gun Clubs* (pigeon-shooting), in the Bois de Boulogne, at Billancourt (p. 336), etc.

Clubs *(Cercles).* The following are the principal clubs of Paris, to most of which strangers are admitted on the introduction of a member: *Jockey Club*, Rue Scribe, 1bis; *L'Union*, Boul. de la Madeleine 14; *Cercle de la Rue Royale*, Place de la Concorde 4; *Cercle Agricole*, Boul. St. Germain 284; *Le Sporting*, Rue Caumartin 2; *Union Artistique* ('l'Epatant'), Rue Boissy-d'Anglas 5; *Cercle Artistique et Littéraire*, Rue Volney 7; *Cercle des Chemins de Fer*, Rue de la Michodière 22; *Yacht Club*, Place de l'Opéra 6, now amalgamated with the *Automobile Club*, Place de la Concorde 6; *Cercle Militaire* (or 'Cercle National des Armées de Terre et de Mer'), Avenue and Place de l'Opéra; *Grand Cercle Républicain*, Rue de Grammont 30; *Cercle des Capucines*, Boul. des Capucines 6; *Cercle National*, Avenue de l'Opéra 5; *Cercle de l'Escrime*, Rue Taitbout 9; *Cercle Central*, Rue Vivienne 36; *Cercle de la Librairie*, Rue Vivienne

117; *Club Alpin*, Rue du Bac 30; *Touring Club*, Avenue de la Grande-Armée 35; *Racing-Club de France* (athletics), Pelouse de la Croix-Catelan (p. 231).

English Clubs. *British Club*, Boul. des Capucines 24 (visitors 25 fr. per month); *Travellers*, Hôtel Pavia, Avenue des Champs-Elysées; *Union*, Boul. des Italiens 6; *British Lady Artists*, Place de la Concorde; *Standard Athletic Club*, Fauburg St. Honoré 54.

11. Shops and Bazaars.

Shops. The most attractive are those in the Grands Boulevards, the Rue de la Paix, Avenue de l'Opéra, Rue Royale, Rue du Quatre Septembre, and Rue de Rivoli., but there are large and much-frequented emporiums in other parts of the city.

A few of the best and most respectable of the innumerable and tempting 'magasins' of Paris are here enumerated. The prices tend to be somewhat high. The 'prix-fixe' system now obtains almost universally, and, in the larger and more reputable establishments especially, strangers run little risk of being fleeced.

The Grands Magasins de Nouveautés, large establishments for the sale of all kinds of materials for ladies' dress, trimmings, laces, etc., form a very important feature of modern Paris, and owing to the abundant choice of goods they offer are gradually superseding the smaller shops. Perhaps the most important of these establishments is the *Bon Marché*, Rue du Bac 135 and 137, and Rue de Sèvres 18-24 (Pl. R, 16; *IV*), rather distant from the centre of the town, with which may be mentioned the *Grands Magasins du Louvre*, in the Place du Palais-Royal (p. 90) and the Rues de Rivoli, de Marengo, and St. Honoré. Of a similar character are: *Le Printemps*, at the corner of the Boul. Haussmann and the Rue du Havre; the *Petit St. Thomas*, Rue du Bac 27-35; *A la Place Clichy*, in the place of that name; the *Ville de St. Denis*, Rue du Faubourg-St-Denis 91-95; *Pygmalion*, corner of the Rues St. Denis and de Rivoli, and Boul. de Sébastopol 9-13; the *Samaritaine*, Rue du Pont-Neuf and Rue de Rivoli, moderate.

Similar to these Grands Magasins de Nouveautés are the Bazaars, at some of which all kinds of household requisites and luxuries may be obtained, while others devote themselves to cheap goods of every kind. Perhaps the most attractive of the former is the large *Bazar de l'Hôtel-de-Ville*, Rue de Rivoli 50-54, beside the Hôtel de Ville. Of a similar character are the *Nouvelles Galeries*, Avenue de Clichy 43. Among the others may be mentioned the *Bazar Mayenta*, Boul. Magenta 86, the *Bazar des Halles et des Postes*, Rue du Louvre 15, and the *Bazar du Château-d'Eau*, Rue du Faubourg-du-Temple 2, Place de la République.

Antiquities and Curiosities: *Laurent-Perdreau*, Rue Meyerbeer 2, first floor; *Stettiner*, Rue St. Georges 7; *Lowengard*, Boul.

des Capucines 1; *A la Croix de ma Mère*, Quai Malaquais 19, and other shops on the same and following quays; *A la Mémoire de Jeanne d'Arc*, Boul. St. Germain 185; *Jamarin*, Rue de Clichy 35; *Seligmann*, Place Vendôme 23 (Rue de la Paix); various shops in the Rue Lafayette (Nos. 9 to 26) and (more especially) in the Rue Drouot, Rue Laffitte, Rue Le Peletier, Boul. Haussmann, etc. — Ancient Armour: *Gorget*, Rue de Châteaudun 39; *Gutperle*, Boul. Magenta 12. — Chinese and Japanese Goods: *Dai-Nippon*, Boul. des Capucines 3. — Embroideries, ancient and modern: *Perret & Vibert*, Rue du Quatre-Septembre 33. — Reproductions of objects from the Treasure of Bosco Reale (p. 147): *Haek & Hourdequin*, Rue de Turbigo 42. — Ivories: *Rosenwald*, Rue de Bretagne 55. — The depot of the *Manufactures et Ateliers d'Art de l'Etat*, where the choicest products of the Mint (p. 284), the Chalcography department of the Louvre (p. 166), and the Sèvres Manufactory (p. 327) are on sale, is at the corner of the Boul. des Italiens and the Rue Favart.

'Articles de Voyage': *Bazar du Voyage* and *Moynat*, Avenue de l'Opéra 3; *Au Départ*, 29, and others, in the same street; *Goyard*, Rue St. Honoré 223; *Meunier*, Faub. Poissonnière 34; *Touron*, Rue de la Paix 24; and at the *Bazaars* (p. 44). English goods at *Old England*, Boul. des Capucines 12.

Bootmakers *(bottier, cordonnier;* boots and shoes, *chaussures)*: *Poivret*, Rue des Petits-Champs 32; *Pinet*, Boul. de la Madeleine 1 and Rue de Paradis 44; *Bacquart*, Passage Jouffroy 35. — For ladies: *A la Merveilleuse*, Avenue de l'Opéra 24; *A la Gavotte*, same street 26; *Ferry*, Rue des Pyramides 9. — Ready-made boots and shoes (mostly marked prices) may be procured in almost every street: *Au Prince Eugène*, Rue de Turbigo 29; *Raoul*, Boul. des Italiens 22; Rue de Rennes 64, etc. — English boots and shoes at Boulevard Montmartre 3, 15, and 21; Boul. des Capucines 8.

Bronzes *(bronzes d'art)*: *Barbedienne*, Boul. Poissonnière 30; *Baudry*, Faub. St. Denis 86; *Thiébaut*, Avenue de l'Opéra 32; *Siot-Decauville*, Boul. des Italiens 24; *Ardavani*, Boul. des Italiens 27; *Boudet*, Boul. des Capucines 43; *Caisso & Cie.*, Boul. de la Madeleine 1; *Goldscheider*, Av. de l'Opéra 28; *Liberty*, same street 38; *Colin*, Boul. Montmartre 5; *Susse Frères*, Rue Vivienne 31. — Church ornaments in the vicinity of St. Sulpice (p. 290). — Brass-work (artistic): *Lasner*, Rue St. Simon 8; *Robert*, Rue Bertrand 25.

Chemists and Druggists: *Pharmacie Normale*, Rue Drouot 19; *Pharmacie Centrale des Boulevards*, Rue Montmartre 178; *Ferré*, Rue de Richelieu 102; *Homéopathique*, Boul. Haussmann 21; *Tanret*, Rue d'Alger 14; *Noël* (open all night), Place Ste. Opportune 10; *Principale*, Rue Réaumur 49; *Virenque*, Place de la Madeleine 8; *T. P. Hogg*, Rue de Castiglione 2; *Roberts & Co. (Shorthose)*, Rue de la Paix 5; *W. D. Hogg*, Avenue des Champs-Elysées 62; *Nathan*, Rue Scribe 3 (the last four are English); *Swann*, Rue de Castiglione 12 (American).

Chocolate, Tea, etc.: *Compagnie Coloniale*, Av. de l'Opéra 19; *F. Marquis*, Passage des Panoramas 57-59, Rue Vivienne 44, and Boul. des Capucines 39; *L. Marquis (Siraudin)*, see Confectioners; *Lombart*, Boul. de la Madeleine 9; *Masson*, Boul. Malesherbes 7 and Rue de Rivoli 91 (Rue du Louvre); *Pihan*, Rue du Faubourg-St-Honoré 4; *Guérin-Boutron*, Boul. Poissonnière 29; *Potin*, see Delicacies. See also Confectioners.

Cigars. The manufacture and sale of tobacco ('*caporal ordinaire*' and '*supérieur*') and cigars is a monopoly of government. The shops, called *débits de la régie*, are distinguished by their red lamps. The prices are the same everywhere. English and American tobacco may be obtained at various shops in the Rue de Rivoli, the boulevards, and other streets frequented by strangers.

Good imported cigars (25 c. each, and upwards) may be purchased at the principal depot, Quai d'Orsay 63, at the Place de la Bourse 15, at Rue St. Honoré 157 ('A la Civette'), or at the Grand-Hôtel. The prices (marked on the open boxes) of the home-made cigars usually smoked range from 5 to 35 c. There are also special brands manufactured for the restaurants, cafés, etc. (25-50 c., each). Cigarettes are sold in packets of twenty at 50-80 c. Oriental cigarettes are to be had at Boul. des Capucines 12 and Place de la Bourse 15. The ordinary smoking-tobacco is sold in packets of 40 grammes at 50 and 80 c. Besides the *Caporal*, it includes *Maryland* and *Levant* (of a lighter description).

Passers-by may avail themselves of the light burning in every tobacco shop without making any purchase.

Confectioners (sweetmeats; see also Chocolate): *Boissier*, Boul. des Capucines 7; *Gouache*, Boul. des Italiens 18; *Siraudin (L. Marquis)*, Place de l'Opéra 3 and Boul. des Capucines 17; *Rebattet*, Rue du Faubourg-St-Honoré 12; *Bonnet*, Rue Vivienne 51, Place de la Bourse; *Seugnot*, Rue du Bac 28; *Rumpelmayer*, Rue de Rivoli 226; *Fuller* (American confectionery), Rue Daunou 4. — See also Pastry cooks (p. 23). — Preserved Fruits *(fruits confits)* are sold in these shops and in most large groceries. Price about 5 fr. per kilogramme ($2^1/_5$ lbs.).

Delicacies (preserved meats, etc.; *comestibles*): *Corcellet*, Avenue de l'Opéra 18; *Potel & Chabot*, Boul. des Italiens 25 and Rue Vivienne 28; *F. Potin*, Boul. de Sébastopol 97-103, Boul. Malesherbes 45-47 (near the church of St. Augustin), and Faubourg-St-Antoine 99 (also 'English-American grocer'); *Epicerie de l'Hôtel Terminus* (p. 4); *Aux Bords du Rhin*, Rue Richer 47; *Jacob*, Rue du Bac 30; *Faguais*, Avenue des Champs-Elysées 42, *Winterborn*, same avenue 73 (these two 'English-American' grocers). — Salted Provisions: *Maison du Jambon d'York* (Olida), Rue Drouot 11.

Dressmakers, Milliners, etc. The most fashionable shops are to be found in the neighbourhood of the Opera: Rue de la Paix (*Worth*, No. 7), Rue Taitbout (*Laferrière*, No. 28), Rue Louis-le-Grand, Rue du Quatre-Septembre, Rue Auber, and the adjoining Boulevards. At these a simple walking-dress is said to cost not less than 400 fr., while an evening-costume may amount to 1500 fr. Hats and bonnets range from 60 to 120 fr. according to style. It is

generally possible to reduce the prices by a little bargaining. The *Grands Magasins* (p. 44) have lower charges and employ skilful modistes; while ready-made clothing can also be obtained there, as well as in the shops mentioned under Tailors. — *Butterick* (dress-patterns), Avenue de l'Opéra 27.

ENGRAVINGS *(estampes, gravures)*, PHOTOGRAPHS, etc.: *Pierrefort*, Rue Bonaparte 12; *Braun*, Avenue de l'Opéra 43 and Rue Louis-le-Grand 18 (photographs of paintings; comp. p. 116); *Giraudon*, Rue Bonaparte 15 (reproductions of antiques, etc., in the Louvre); *A l'Epreuve*, Rue Bergère 30 (reproductions of Rembrandt's etchings from the Dutuit Collection, p. 71); *Goupil & Cie.*, Boul. des Capucines 24; *E. Hautecoeur*, Avenue de l'Opéra 35 (views of Paris); *F. Hélaine*, Rue de Rivoli 264; *Martinet*, Boul. des Capucines 12; several others in the Rue de Rivoli (particularly Nos. 180, 214 and 220); *Société Photographique*, Rue Vivienne 10. — *Salons de l'Arta*, Boul. Haussmann 73 (coloured electrotypes).

FANCY ARTICLES, see 'Articles de Voyage', Toy Shops, Bronzes, Leather; also Bazaars (p. 44).

FANS *(éventails)*: *Faucon*, Avenue de l'Opéra 38; *Kees*, Boul. des Capucines 9; *Duvelleroy*, Boul. des Capucines 35 and Passage des Panoramas 17; *Le Zéphyr*, Rue des Petites-Ecuries 24; *Buissot*, same street 46; *Rodien*, Rue Cambon 48. Antique fans also at most of these.

FLOWERS, see p. 51.

FURNITURE (artistic): *Jansen*, Rue Royale 6; *Viardot*, Rue Amelot 36; *Magasins du Bois Sculpté*, Boul. Sebastopol 105 — English furniture: *Maple*, Square de l'Opéra and Rue Boudreau 5. See also Faubourg St. Antoine (p. 246), the centre of the cabinet-makers' industry. — Upholstery: *Liberty*, Avenue de l'Opéra 28. — Aubusson carpets: *Sallandrouze*, Rue des Jeûneurs; *Braquenié*, Rue Vivienne 16. Oriental carpets: *Dalseine*, Rue St. Marc 18; *A la Place Clichy* (p. 44).

FURRIERS: *Révillon Frères*, Rue de Rivoli 77-81; *Compagnie Russe*, Rue de la Chaussée-d'Antin 26; *Grunwaldt*, Rue de la Paix 6; *Rufin*, Avenue de l'Opéra 30; *A la Ville de Bombay*, Boul. des Capucines 35; *Bougenaux-Lolley*, Rue St. Honoré 249; *Valenciennes*, Rue Vivienne 17; *Pfeiffer-Brunet*, Rue de l'Ancienne-Comédie 17; *Bordage*, Faub. St. Honoré 1; *Ferraud*, Rue de Sèvres 45.

GLASS (porcelain, etc.): *Boutigny*, Passage des Princes (Boul. des Italiens) and Péristyle Montpensier, to the W. of the Galerie d'Orléans (Palais-Royal); *A la Paix*, Avenue de l'Opéra 34; *Au Vase de Sèvres*, Boul. Montmartre 15 and Champs-Elysées 95; *Grand Dépôt*, Rue Drouot 21; and at several shops in the Rue de Paradis (Pl. B, 24; *III*). — *Venetian Glass* (Salviati), Avenue de l'Opéra 16. — *Tempered Glass*, Boul. Haussmann 62. — Art Pottery (fayence): *Deck*, Rue Halévy 10; *Cossa*, Boul. Voltaire 39; *Bouzou*, Rue Oberkampf 10; *A. Chaumeil*, Rue de Médicis 9. See also Antiquities, p. 45. — *Golfe Juan Pottery* (with metalic lustre), Avenue de

l'Opéra 36 and Rue de Rivoli 34. — Earthenware: *Produits Céramiques Muller*, Rue Halévy 3. — Terracotta: *Manufactures de Signa*, Rue de la Chaussée-d'Antin 12; *Hanne*, Rue d'Hauteville 66; *Tanagra Figurines*, Quai du Louvre 2. — Glass Paintings: *Société de Peinture sur Verre*, Rue Notre-Dame-des-Champs 96; *Rosey*, Boul. Poissonnière 22.

Glovers (kid glove, *gant de chevreau* or *de peau;* see also Hosiers): *Gants Jouvin*, Rue de la Paix 25; *A la Petite Jeannette*, Boul. des Italiens 3; *Au Carnaval de Venise*, Boul. de la Madeleine 3; *Jourdain et Brown*, Rue Halévy 14; *Perrin*, Avenue de l'Opéra 45; *Persin*, Passage Jouffroy 24; *Guignié*, Rue Ste-Anne 34; *Rondet & Vallier*, Rue d'Enghien 24; *Old England*, see Tailors (p. 50); *Aux Armes de France*, Galerie de Nemours 8, Palais-Royal. Neckties and umbrellas also at most of these.

Goldsmiths and Jewellers, very numerous and tempting, especially in the Rue de la Paix, the Rue Royale, and the Avenue de l'Opéra. All genuine gold and silver articles bear the stamp of the mint. — Gold and Silver plate: *Cardeilhac*, Rue de Rivoli 91; *Christofle & Cie.* (silver), Boul. des Italiens 33; *Fouquet-Lapar*, Rue de Choiseul 25; *Soufflot*, Rue de Turbigo 89.

Hardware. *A la Ménagère* (all kinds of household articles), Boul. Bonne-Nouvelle 20; *Hamon*, Rue de Cléry 54; *Kirby, Beard, & Co.*, Rue Auber 5; *Touron*, Rue de la Paix.

Hatters (*chapeliers;* see also Hosiers, Tailors): *Delion*, Boulevard des Capucines 24 and Passage Jouffroy 21-25; *A. Berteil*, Rue du Quatre-Septembre 10, Rue de Richelieu 79, Boulevard St. Germain 134, and Place St. Augustin; *Gibus*, Rue du Quatre-Septembre 11; *Pinaud & Amour*, *René Pineau*, Rue de Richelieu 89 and 94; *Spiri*, Avenue de l'Opéra 28; *Léon*, Rue Daunou 21; *Bravard*, Boul. St. Michel 47.

Hosiers and Shirtmakers (generally dear). *Doucet*, Rue de la Paix 21; *Roddy* (also tailor), Boul. des Italiens 2; *Chemiserie Spéciale*, Boul. de Sébastopol 102; *Maison des 100,000 Chemises*, Rue Lafayette 69 and Rue de Rennes 55; the *Grands Magasins* (p. 44), etc.

Lace: *Camerino* (Venetian), Av. de l'Opéra 32; *Comp. des Indes*, Rue de Richelieu 80; *Grands Magasins* (s. 44).

Lamps: *Robert*, Rue Tronchet 10; *Naud*, Rue du Faub.-St-Denis 14; *Rosier Fils*, Rue Lafayette 19; *Villette et Fils*, Boul. Richard-Lenoir 107; *Veilleuses Jeunet*, Rue St. Merri 11; *Potron* (electric lamps), Av. de la République 40, etc.

Leather Wares (*maroquinerie; cuir d'art*): *Maquet*, Rue de la Paix 10; *Brentano*, Avenue de l'Opéra 37; *Lancel*, Boul. Montmartre 19; *Aumaître*, Rue de Bretagne 55; *Cuirs de Cordoue* (Cordova-leather furniture), Rue de Richelieu 66. See also 'Articles de Voyage'.

Lingerie, etc: *Bataille-Lévy*, Rue Gluck 4; *Gayne-Petit*, Av. de

l'Opéra 21; *Grande Maison de Blanc*, Boul. des Capucines 6; *Au Croissant d'Argent*, Rue du Faubourg-St-Honoré 142.

MAPS. *Barrère* (Andriveau-Goujon), Rue du Bac 4; *Baudoin*, military bookseller, Rue Dauphine 30 (1st floor); *Delorme*, Rue St. Lazare 80; *Challamel*, Rue Jacob 17 (charts).

Maps of the Environs of Paris. The *Army Ordnance Department* ('Etat-Major') has published a coloured map (1887) on a scale of 1:20,000 (36 sheets at 85 c. each; a second uncoloured (1896), 1:40,000 (9 sheets at 50 c.), and a third uncoloured, 1:80,000 (6 quarter-sheets at 1 fr. or 30 c.). The map of the *Ministère de l'Intérieur* (1:100,000) is in one coloured sheet (1½ fr.), and that of the *Préfecture de la Seine* (Department of the Seine: 1:5000 in 101 coloured sheets (1895-1900) at 1 fr. These can be obtained through Barrère (see above), who has also issued maps of the environs of Paris (1:50,000) in 9 sheets in colours (1895-1902) at ¾ fr. — Cyclist maps: *Taride*, Boul. St. Denis 18 (¾ fr.; sold at most booksellers); *Smith*, Rue de Rivoli 248 (Plan-Vélo series).

MINERAL WATERS: *St. Galmier*, *Vichy*, *Contrexéville*, *Vals*, etc., at all chemists and some grocers.

MUSIC: *Au Ménestrel*, Rue Vivienne 2bis; *Noël*, Passage des Panoramas 22; *Choudens*, Boul. des Capucines 30; *Durand*, Place de la Madeleine 4; *Hamelle*, Boul. Malesherbes 22; *Grus*, Boul. Haussmann 116. Lending-libraries at these (per month 5 fr.).

MUSICAL INSTRUMENTS. Pianos: *Erard*, Rue du Mail 13; *Pleyel*, Rue Rochechouart 22; *Herz*, Rue d'Amsterdam 104, Rue de Clichy 91, Rue Lafayette 66; *Gaveau*, Rue Blanche 32, Boul. St. Germain 230, etc.; *Bord*, Boul. Poissonnière 14bis; *Klein*, Av. de la République 39. — Organs: *Cavaillé-Coll*, Avenue du Maine 15; *Merklin*, Rue Delambre 22. — Harmoniums: *Alexandre*, Rue Lafayette 81. — Stringed Instruments: *Bernardel*, Passage Saulnier 4; *Collin*, Faub. Poissonnière 29; *Tournier*, Boul. St. Martin 4; *Thibouville*, Rue Réaumur 68.

OPTICIANS (spectacles, *lunettes;* opera-glass, *jumelles;* eye-glasses, *pince-nez*): *Chevalier*, *Fischer*, Avenue de l'Opéra, Nos. 27, 19; *Hazebroucq*, *Cam*, Rue de la Paix, Nos. 23, 24; *Armand*, *Franck-Valéry*, Boul. des Capucines 12, 25; *Chevallier*, Rue Royale 21; *Comptoir Central d'Optique*, Rue Vivienne 26, moderate; *Derogy*, Quai de l'Horloge 33; *Iseli*, Boul. St. Germain 149.

PERFUMERY: *Violet*, Boul. des Italiens 29; *Pinaud*, Place Vendôme 18; *Piver*, Boul. de Strasbourg 10; *Gellé Frères*, Avenue de l'Opéra 6; *Lubin*, *Delettrez*, Rue Royale, Nos. 11, 15; *Guerlain*, *Botot*, Rue de la Paix 9, 15; *Agnel*, Avenue de l'Opéra 16; *Rimmel*, Boul. des Capucines 9; Rue Auber 9, Boul. des Capucines 21, Boul. Malesherbes 31 and 83; *Oriza (Legrand)*, Place de la Madeleine 11; *Houbigant*, Rue du Faubourg-St-Honoré 19; *Pierre*, Place de l'Opéra 8; *Bully*, Rue Montorgueil 67; *Parfumerie des Vizirs*, Rue St. Lazare 57; *Rigaud*, Rue du Faubourg-St-Honoré 1; *Eugénia*, Rue St. Honoré 171.

PHONOGRAPHS: *La Cigale*, Boul. St. Martin 27; *Edison*, Rue Cambon 47; *Chrono-Phono*, Rue St. Roch 57; *Phono-Charmeur*, Rue

Paul-Lelong 12; *L'Idéal (Lioret)*, Rue Thibaud 18; *Thibouville*, Rue Réaumur 68; *Pathé*, Rue de Richelieu 98.

PHOTOGRAPHERS: *Braun* (see Engravings, p. 47); *Nadar*, Rue d'Anjou 51; *Liébert*, Rue de Londres 6; *Walery*, same street, 9 bis; *Pirou*, Boul. St. Germain 5; *Cautin & Berger*, Rue de Caumartin 62; *Bary* (Benque), Rue Boissy-d'Anglas 33; *Gerschel, Boyer, Ladrey-Disderi*, Boul. des Capucines 23, 35, 6; *Reutlinger, Ogereau*, Boul. Montmartre, Nos. 21, 18; *Pierre-Petit*, Rue Lafayette 122. — Photographic Apparatus: *Photo-Hall*, Rue Scribe 5; *Photo-Opéra*, Boul. des Capucines 8; *Photo-Sport*, Rue Caumartin 22; *Vérascope Richard*, Rue Lafayette 3; *L. Reusse*, Rue des Pyramides 21; *Ilford*, Rue Laffitte 27; *Kodak*, Av. de l'Opéra 5; Place Vendôme 4; *Agence Centrale de Photographie*, Rue de Châteaudun 2; *Office Central de Photographie*, Rue de Rennes 47. For sellers of photographs, see Engravings.

PICTURES AND SCULPTURES. At the galleries of *Durand-Ruel* and *Georges Petit* (p. 41); at *Goupil's* (see Engravings, p. 47); *Goldscheider* (see Bronzes, p. 45); *Bernheim* (pictures), Rue Laffitte 9. — Ancient paintings at *Ch. Sedelmeyer's*, Rue de la Rochefoucauld 6.

PORCELAIN, POTTERY, see Glass (p. 47).

RUBBER GOODS (cycle-tyres, etc.): *Falconnet-Perodeaud*, Rue de la Pompe 179; *Talbot*, Av. Malakoff 159.

SADDLERS: *Camille*, Boul. St. Germain 240 bis; *Desbans*, Rue Montmartre 15.

STATIONERS: *Lesueur* (visiting-cards), Rue St. Lazare 73; *Costedoat*, Boul. de Strasbourg 55; *Cabasson*, Rue Joubert 29; *Ruel*, Rue de Rivoli 54; *David*, Rue Castiglione 5; *Schneider & Cie.* (visiting-cards), Passage du Caire 76.

SILK GOODS, RIBBONS, etc. *Geslot*, Rue Montmartre 157; *Bayard*, Boul. de Sébastopol 85. — Materials for embroidery, *Suzor & Pinta*, Boul. de Sébastopol 62.

TAILORS. Prices of clothing made to measure by a good tailor are about 50 to 75% higher than in England. The visitor will do well to consult a resident, if possible, before bestowing his order. — READY-MADE CLOTHING: *A la Belle Jardinière* (also to measure), Rue du Pont-Neuf 2; *Coutard*, Boul. Montmartre 4; *Old England*, Boul. des Capucines 12; *Maison de l'Opéra*, Avenue de l'Opéra 18 and 20 (also for ladies); *A St. Joseph*, Rue Montmartre 115; *A Réaumur*, corner of the Rues Réaumur and St. Denis; *A la Grande Fabrique*, Rue de Turbigo 50. — See also (specially for ladies) the *Grands Magasins* (p. 44).

TORTOISESHELL ARTICLES: *Cléray*, Boul. de la Madeleine 15.

TOY SHOPS: *Au Nain Bleu*, Boul. des Capucines 27; *Magasin des Enfants*, Passage de l'Opéra; *Au Paradis des Enfants*, Rue de Rivoli 156 and Rue du Louvre 1; *Bail*, Rue de Rivoli 110; *Phalibois* (musical toys), Rue Charlot 22; and, about the New Year, in the *Grands Magasins* and *Bazaars* (p. 44).

WATCHMAKERS: *Leroy et Cie.*, Boul. de la Madeleine 7; *Rodanet*, Rue Vivienne 36; *Bréguet*, Rue de la Paix 12; *Detouche*, Boul. Poissonnière 18 (chronometers at all these); *Au Nègre*, Boul. St. Denis 19 (also jewellery); *Garnier*, Boul. Haussmann 17. — *Lepaute* (clocks), Rue Halévy 5; *Planchon*, Rue de la Chaussée-d'Antin 5; *Fabrique Exacte*, Boul. des Italiens 18; *Kirby, Beard, & Co.*, Rue Auber 5; *Rousseau* (clocks), Rue de Turenne 132; *Thomas*, Rue de la Boëtie 10.

Those who desire to transmit purchases direct to their destination should procure the services of a goods-agent (p. 30).

Flower Markets. *Quai aux Fleurs* (Pl. R, 23; *V*), on Wed. and Sat. (a bird-market on Sun.); *Place de la République* (Pl. R, 27; *III*), on Mon. and Thurs.; *Place de la Madeleine* (Pl. R, 18; *II*), on Tues. and Frid.; *Place St. Sulpice* (Pl. R, 16-19; *IV*), on Mon. and Thurs.; etc. There are beautiful flower-shops in the boulevards and elsewhere; *e.g. Labrousse*, Boul. des Capucines 12; *Lachaume*, Rue Royale 10; *Bories*, *Augustin*, Boul. St. Germain 179, 108; *Au Lilas Blanc*, Boul. Haussmann 188. — **Horticultural Show**, at the Jardin des Tuileries (p. 66), in spring.

Commissionnaires, or messengers, are to be found at the corners of some of the chief streets (no tariff; 1-2 fr. according to distance). Many of them are also *Shoeblacks* (20 c.).

12. Booksellers. Reading Rooms. Libraries. Newspapers.

Booksellers. *Galignani's Library*, Rue de Rivoli 224, with library (see p. 51); *W. H. Smith* (late *Neal*), Rue de Rivoli 248, with library and reading-room (see below); *Brentano*, Avenue de l'Opéra 37; these three are English and American booksellers.

Société d'Editions Littéraires et Artistiques (*Librairie Paul Ollendorff*), Rue de la Chaussée-d'Antin 50 (general agents for Baedeker's Handbooks). *Flammarion*, Boul. des Italiens 40, Boul. St. Martin 3, Galeries de l'Odéon, etc.; *Arnaud*, Avenue de l'Opéra 26; *Sevin*, Boul. des Italiens 8; *Dentu*, Avenue de l'Opéra 36bis and Boul. de Sébastopol 73; *Haar & Steinert*, Rue Jacob 21; *Le Soudier*, Boul. St. Germain 174; *Vieweg*, Rue de Richelieu 67; *Klincksieck*, Rue de Lille 11; *Fischbacher*, Rue de Seine 33; *Ch. Eitel*, Rue de Richelieu 18; *Boyveau et Chevillet*, Rue de la Banque 22. — Rare books: *Morgand*, Passage des Panoramas 55; *Rouquette*, Passage Choiseul 69; *Conquet*, Rue Drouot 5. The famous house of *Hachette & Cie.* is at 79 Boul. St. Germain. — The *Second-Hand Book Stalls* on the quays on both banks, E. of the Pont Royal, are interesting. The shops in the Galeries de l'Odéon and the numerous bookshops near the Sorbonne may also be mentioned.

Reading Rooms and Circulating Libraries. *Smith*, Rue de Rivoli 248 (adm. 25 c., per week 1 fr.), well supplied with English newspapers and English and American magazines. — The reading rooms of the *New York Herald*, Avenue de l'Opéra 49, the *New York-Brooklyn Eagle*, Rue Cambon 53, and the *Chicago Daily News*, Boul. des Capucines 10 (all open gratis), are well supplied with American, English, and French newspapers. — *Galignani*, Rue de Rivoli 224

(English books, 25-75 c. daily, 3-6 fr. monthly). — *La Lecture Universelle*, Rue des Moulins 5 (2 fr. monthly); *Bibliothèque Universelle*, Rue Tronchet 24 (2 fr. monthly); *Delorme*, Rue St. Lazare 80 (1½ fr. monthly); *Liber*, Rue Monsieur-le-Prince 55 (2 fr.). Annual subscription at these, 10 fr. *Bibliothèque Ollier*, Rue Bonaparte 76; *Bibliothèque Cardinal*, Place St. Sulpice 1. — The reading-rooms are also convenient for letter-writing. — There are also *Public Libraries*, open from 9 a.m. to 4 or 6 p.m., or even later.

Newspapers. The oldest Parisian newspaper is the 'Gazette de France', which was founded in 1631 by Renaudot (p. 258). No fewer than 150 journals appeared in 1789, 140 in 1790, and 85 in 1791, but most of these were suppressed at various times by government, Napoleon finally leaving only thirteen in existence. On the restoration of the monarchy about 150 newspapers and periodicals were published, but only eight of these concerned themselves with political matters. Since then the number has been constantly on the increase, and now amounts to about 2600. The political papers number over 150, and are sold in the streets or at the 'kiosques' in the Boulevards (p. 78) at 5, 10, 15, and 20 c.

Morning Papers. *Le Figaro* (15 c.; see p. 205), the most widely circulated of the larger papers, social and literary rather than political; *Le Gaulois* (15 c.), Royalist and social; *Gil Blas* (15 c.), social and literary, typically French; *Le Matin* (5 c.), Republican, well informed; *Le Journal* (5 c.), *L'Echo de Paris* (5 c.), both literary and Republican; *Le Petit Journal*, popular Republican organ (largest circulation, see p. 205); *Le Soleil* (5 c), Orleanist; *La Libre Parole* (5 c.), antisemitic; *L'Intransigeant* (Henri Rochefort); *L'Autorité* (5 c.), Bonapartist; *Le Petit Parisien*, *La Lanterne*, *Le Radical*, and *Le Rappel* (all 5 c.), are Radical; *La Croix* (5 c.), clerical; *L'Evénement* (5 c.); *Le Siècle* (10 c.); *La Petite République* (5 c.), Socialist; *L'Aurore* (10 c.); *La Fronde*, a woman's paper (*feministe*) conducted entirely by women; etc. — Also, *Le Journal Officiel*.

Evening Papers. Republican: *Le Journal des Débats* (10 c.), one of the best Parisian papers; *Le Temps* (15 c.), well edited and influential; *Le Soir* (15 c.); *La Liberté* (5 c.); *La Patrie* (5 c.), 'patriotic'; *La Presse* (5 c.). — Conservative: *La Gazette de France* (royalist).

Reviews and Periodicals: *La Revue des Deux Mondes* (the oldest); *Nouvelle Revue* (Republican); *Le Correspondant* (Conservative); *Revue Illustrée* (artistic); *La Revue* (formerly *Revue des Revues*); *Revue Générale des Sciences*; *Revue Scientifique*; *Revue Critique*; *La Nature*; *Revue Universelle* (encyclopædic); *Revue Bleue*, *Revue Blanche* (both literary); *Revue de Paris*, and many others.

Illustrated Journals: *L'Illustration*; *L'Univers Illustré*; *Le Journal Amusant*; *Le Charivari*; *La Vie Parisienne*; *Le Rire*, etc. Most of these are issued weekly.

English, German, and other foreign journals are sold in the kiosques near the Grand-Hôtel and in some others on the principal boulevards. — *The Daily Messenger* (10 c.), formerly 'Galignani's Messenger', an English paper published in Paris (office, Rue St. Honoré 167), has been in existence for over 90 years. It contains an excellent summary of political and commercial news, the latest information from England, the United States, and the whole of the Continent, and a list of the principal sights and amusements of Paris. The English and American places of worship (p. 54) are

enumerated every Saturday. — The European edition of the *New York Herald* (office, Avenue de l'Opéra 49) is a daily paper of a similar kind (price 15 c., Sun. 25 c.). — The *American Register* (office, Rue Tronchet 13), with lists of American travellers in Europe and general news (10 c.), and the *Anglo-American Gazette* (20 c.) are published every Saturday.

Strangers desiring to learn French or other languages will find ample facilities at the *Berlitz School of Languages*, Avenue de l'Opéra 27, and at the *Institut Rudy*, Avenue d'Antin 53, where a course of three lessons per week costs 10-15 fr. a month. Private lessons are also given. The *Institut Polyglotte*, Rue de la Grange-Batelière 16, is a similar establishment. The addresses of private teachers may be obtained from Galignani and the other booksellers. — The *Franco-English Guild*, Rue de la Sorbonne 6, for women, supplies information regarding the conditions of study at the Sorbonne, the art-schools, and studios; the examinations held by the University of Paris; special branches of study; etc. The annual inscription fee, including use of dining-room and reading-room, is 10 fr.; course of ten lessons in French 30 fr.; full course of ten months 225 fr. — Girls who wish to combine the comforts of an American home with excellent opportunities for the study of French, history, and art will find these at the 'Study Home' of *Mrs. Edward Ferris*, 97 Boulevard Arago.

The *University Hall* (sec., Mme. Chalamet), Boulevard St. Michel 95 and 109, is a home and club for students, somewhat on the lines of the University Settlements of Great Britain and America (see p. 12).

13. Physicians. Dentists. Nursing Homes. Hospitals.

Physicians. Should the traveller require medical advice during his stay in Paris, he should obtain from his landlord the name of one of the most eminent practitioners in the neighbourhood of his hotel or lodgings. Information may also be obtained at the English and other chemists' shops (p. 45), or at *Galignani's* (p. 51). The *'Bottin'*, or Directory, may also be consulted with advantage (to be seen at any café). Usual fee from 10 to 20 fr. per visit or consultation. In cases of emergency at night the address of a practitioner on night-duty can be obtained at a police-station *(poste de police)*. The following British and American physicians may be mentioned: —

Dr. Anderson, Avenue des Champs-Elysées 121; *Dr. Austin*, Rue Chalgrin 20; *Dr. Barley* (Homœopath), Rue Washington 3; *Dr. De Chanaud*, Rue du Cherche-Midi 33; *Dr. Cree*, Rue de la Paix 16; *Dr. Deering*, Avenue de Villiers 131; *Dr. Dupuy*, Avenue Montaigne 53; *Dr. Gros*, Rue de Ponthieu 28; *Dr. Herbert*, Rue Duphot 18; *Dr. D'Hotman de Villiers*, Rue Chambon 46; *Dr. Jarvis*, Boulevard Malesherbes 16; *Dr. Oscar Jennings*, Avenue Marceau 74; *Dr. Koenig*, Rue de Miromesnil 65; *Dr. Maynin*, Boulevard Haussmann 121; *Dr. Mercier*, Avenue MacMahon 15; *Dr. O'Leary*, Rue Copernic 47; *Dr. Pike*, Rue François-Premier 31; *Dr. Rivière*, Rue des Mathurins 25; *Dr. Leonard Robinson*, Rue d'Aguesseau 1; *Dr. Tucker*, Rue St. Florentin 4; *Dr. Turner*, Rue Lincoln 5; *Dr. Warden*, Rue Chalgrin 9; *Dr. Whitman*, Rue Léo Delibes 16.

Oculists: *Dr. Landolt*, Rue Volney 4; *Dr. de Lapersonne*, of

the Hôtel-Dieu, Avenue Montaigne 56; *Dr. Kalt*, Place Vendôme 22; *Dr. Bull* (Amer.), Rue de la Paix 4.

DENTISTS: *I. B. & W. S. Davenport*, Avenue de l'Opéra 30; *J. Evans*, Avenue de l'Opéra 19; *T. W. Evans*, Rue de la Paix 15; *Dr. Levett*, Boul. Haussmann 43; *Dr. Spaulding*, Boul. Malesherbes 39; *Walter*, Rue Auber 16; *American Dental Association* (Dr. Harry-Berhard), Rue Notre-Dame-de-Lorette 33; *Didsbury*, Rue Meyerbeer 3; *Barrett*, Avenue de l'Opéra 17; *Daboll*, Avenue de l'Opéra 14; *Duchesne*, Rue Lafayette 45; *Dugit*, Rue du Vingt-Neuf Juillet 6; *Rossi-Hartwick*, Rue St. Honoré 185; *Ryan*, Rue Scribe 19; *Rykert*, Boul. Haussmann 35; *Weber*, Rue Duphot 25.

Nursing Homes *(Maisons de Santé)*. In case of a serious or tedious illness, the patient cannot do better than take up his quarters at one of the regular sanatory establishments. There are many well-conducted houses of the kind in Paris and the environs. The following may be recommended: — *Maison Municipale de Santé* (Dubois), Rue du Faubourg-St-Denis 200 (terms 5-12 fr. per day, everything included); *Maison des Hospitaliers de St. Jean-de-Dieu*, Rue Oudinot 19 (10-20 fr.); *Maison des Religieuses Augustines de Meaux*, Rue Oudinot 16 (for women; 300-500 fr. per month); *Etablissements Hydrothérapiques d'Auteuil*, Rue Boileau 12; *Dr. Beni-Barde*, Rue de Miromesnil 63; *Maison Rivet*, at St. Mandé, Grande Rue 106, *Maison des Diaconesses Protestantes*, Rue de Reuilly 95, these two for ladies. — Sick Nurses may be obtained at the *Hollond Institution for English Hospital-trained Nurses*, Rue d'Amsterdam 25, the *American Graduate Nurses*, Rue Freycinet 6, and at the *Nursing Institution*, Boul. Haussmann 190.

Hospitals. The *HERTFORD BRITISH HOSPITAL, or *Hospice Wallace* (Pl. B, 8), is a large Gothic edifice in the Rue de Villiers, at Levallois-Perret, near Neuilly, built and endowed by the late Sir Richard Wallace. It has accommodation for between thirty and forty patients, and is surrounded by a large garden. — Mention may also be made of the Protestant *Hospice Suisse* (for men; apply at the Swiss Embassy, Rue Marignan 15).

The following are the principal **Hospitals** of the 'Assistance Publique' (comp. the List of Streets, etc., in the Appendix). *Andral*, *Beaujon*, *Bichat*, *Boucicaut*, *Broca* (p. 328), *Broussais*, *de la Charité*, *Cochin*, *des Enfants-Malades*, *Hôtel-Dieu* (p. 259), *Laënnec* (p. 294), *Lariboisière* (p. 295), *Necker*, *de la Pitié*, *Ricord*, *St. Antoine* (p. 246), *St. Louis*, *Tenon* (p. 246), *de la Salpêtrière* (p. 321), *Trousseau*, etc. Visiting days, Thurs. and Sun 1-3.

The *Institut Pasteur*, for the treatment of hydrophobia, is at Rue Dutot 25 (Pl. G, 13), see p. 326. *Hôpital Pasteur*, Rue de Vaugirard 2.5.

14. Divine Service.

English Churches. For the latest information, visitors are recommended to consult the Saturday number of The Daily Messenger or New York Herald (pp. 52, 53). At present the hours of service are as follows: —

EPISCOPAL CHURCH: — *English Church*, Rue d'Aguesseau 5, Faubourg St. Honoré, opposite the British Embassy; services at 10.30, 3.30, and 8; chaplain, Rev. H. E. Noyes, D. D. — *Christ Church*, Boul. Bineau 49, Neuilly; services at 10.30 and 4; chaplain, Rev. H. T. R. Briggs. — *St. George's Church*, Rue Auguste-Vacquerie 7 (Av. d'Iéna); services at 10.30 and 6. — *Church of the Holy Trinity* (Amer.), Avenue de l'Alma 23; services at 10.30 and 5; rector, Rev. J. Morgan, D. D. — *St. Luke's American Chapel*, Rue de la Grande-Chaumière 6, near the Boulevard Montparnasse; services at 10.30 and 8; Rev. I. Van Winckle.

ENGLISH CONGREGATIONAL SERVICES, Rue Royale 23, at 10.45 a.m.; minister, Rev. S. H. Anderson. Also at the *Taitbout Chapel*, Rue de Provence 42 (behind the Grand Opera) at 2.30 p.m.

ST. JOSEPH'S ROMAN CATHOLIC CHURCH, Avenue Hoche 50, mass on Sundays at 6, 7, 8, 9, 10, and 11.30; sermons at 10 and 3.15. Confessions heard daily, 6-9.

AMERICAN CHURCH, Rue de Berri 21; service at 11 a.m.; pastor, Rev. E. G. Thurber, D. D.

CHURCH OF SCOTLAND, Rue Bayard 17, Champs-Elysées; service at 10.30; chaplain, Rev. Edwin J. Brechin.

WESLEYAN METHODIST CHURCH, Rue Roquépine 4, Boulevard Malesherbes; services at 10.45 and 8; minister, Rev. J. W. Lightly.

BAPTIST CHURCH: Avenue du Maine 123; French service at 2 p.m. — NEW BAPTIST CHURCH, Rue Meslay 61, near the Porte St. Martin, services at 2 and 8 p.m.; pastor, Rev. Rubens Saillens.

NEW JERUSALEM CHURCH, Rue Thouin 12 (near the Pantheon); service at 3 p.m.

CHRISTIAN SCIENTIST CHURCH, Rue Darcet 12; services on Sun. 11 a.m.; Wed. 8 p.m.

French Protestant Churches *(Temples Protestants)*. The population of Paris is almost entirely Roman Catholic. The department of the Seine numbers only about 60,000 Protestants and 25,000 Jews.

CALVINIST: *L'Oratoire*, Rue St. Honoré 145; service at 10.15. — *Ste. Marie*, Rue St. Antoine 216, near the Bastille; service at 10.15, in winter at noon. — *Temple de l'Etoile*, Av. de la Grande-Armée 54; (10 and 4). — *Temple des Batignolles*, Boul. des Batignolles 46 (10.15 and 4). — *Eglise de Pentemont*, Rue de Grenelle 106 (10.15 and 4). — *Temple de Passy*, Rue Cortambert 19 (Trocadéro; 10.15). — *Temple de Neuilly*, Boulevard d'Inkermann 8 (10.15).

LUTHERAN: *Temple des Billettes* (p. 179), Rue des Archives 24, to the N. of the Hôtel de Ville; service at 10.15 or 12.30 in French, at 2 in German. — *La Rédemption*, Rue Chauchat 16; service in German at 10.15. — *Swedish Church*, Boulevard Ornano 19 (2.30).

FREE *(Libres)*: *Eglise Taitbout*, Rue de Provence 42; service at 10.15 a.m. — *Eglise du Nord*, Rue des Petits-Hôtels 17 (10.15). — *Temple du Luxembourg*, Rue Madame 58 (10.30 a.m. and 8 p.m.).

— *Chapelle du Centre*, Rue du Tem le 115 (10.30). — *Eglise Baptiste*, Rue de Lille 48 (2.15).

Greek Church. — *Eglise Russe* (p. 217; 11 a.m.). — *St. Stéphane*, Rue Bizet 5.

Synagogues: Rue Notre-Dame-de-Nazareth 15; Rue de la Victoire 44 (a handsome edifice); Rue des Tournelles 21bis, near the Place des Vosges; Rue Buffault 28 (Portuguese).

Missions. For those interested in home mission work the following notes may be of service. The *McAll Mission* has now between 30 and 40 stations, of which the most important are at Rue Royale 23, Boul. Bonne-Nouvelle 8, and Rue St. Antoine 104; meetings every week-day at 8 p.m. Sunday meetings at 4.30 p.m. at Rue Royale 23 and at 8.15 p.m. at Rue du Faubourg-St-Antoine 142 and Rue Nationale 157. The offices of the mission are at Rue Godot-de-Mauroi 36; chairman and director, *Rev. Chs. E. Greig, D. D.* — *Anglo-American Young Men's Christian Association*, Rue Montmartre 160 (4.45 p.m.). — *Christian Endeavour Society*, Rue de Sèvres 72 (Sun. 4 p.m.). — The *Girls' Friendly Society*, Avenue d'Iéna 50, affords cheap lodgings. — *Société Centrale de la Mission Intérieure:* agent, *Pastor J. Pfender*, Rue Labruyère 46.

15. Embassies and Consulates. Ministerial Offices. Banks.

Embassies and Consulates. — GREAT BRITAIN: Ambassador, *Rt. Hon. Sir Edmund Monson*, Rue du Faubourg-St-Honoré 39 (11-3). — Consul, *Albemarle Percy Inglis, Esq.*, Rue d'Aguesseau 5; vice-consul, *G. G. F. Atlee, Esq.*

UNITED STATES: Ambassador, *General Horace Porter*, Avenue Kléber 18 (11-3). — Consul General, *Col. J. K. Gowdy*, Avenue de l'Opéra 36; vice-consul general, *Edward P. MacLean, Esq.*

Ministerial Offices. The days and hours of admission are frequently changed. Consult the 'Bottin' (p. 53).

Affaires Etrangères, Quai d'Orsay 37 and Rue de l'Université 130 (Pl. R, 14; *II*). — *Agriculture*, Rue de Varenne 78 (Pl. R, 14; *IV*). — *Colonies*, Pavillon de Flore, Tuileries (Pl. R, 17; *II*). — *Commerce, Industrie, Postes et Télégraphes*, Rue de Varenne 80 (Pl. R, 14; *IV*); Sous-Secrétariat des Postes et des Télégraphes, Rue de Grenelle 101. — *Finances*, at the Louvre, Rue de Rivoli (Pl. R. 20; *II*). — *Guerre*, Boul. St. Germain 231 and Rue St. Dominique 10-14 (Pl. R. 17; *II, IV*). — *Instruction Publique et Beaux-Arts*, Rue de Grenelle 110 (Pl. R, 17; *IV*), Rue de Valois 3 (Beaux-Arts). — *Intérieur*, Place Beauveau 103-120, Rue Cambacérès 7-13, and Rue des Saussaies 11 (Pl. R, 15; *II*). — *Justice*, Place Vendôme 13 (Pl. R, 18; *II*). — *Marine*, Rue Royale 2 (Pl. R, 18; *II*). — *Travaux Publics*, Boul. St. Germain 244-248 (Pl. R, 17; *IV*). — The *Ministère des Cultes*, which is attached to that of the 'Intérieur', 'Instruction Publique', or 'Justice', as the case may be, has its office in the Rue de Bellechasse 36.

Banks. *Banque de France*, Rue de la Vrillière 1 and Rue Croix des Petits-Champs 39 (Pl. R, 21; *II;* see p. 90) and Place Ventadour (Pl. R, 21; annexe for bonds); *Caisse d'Amortissement et*

des Dépôts et Consignations, Rue de Lille 56 (Pl. R, 17; *II, IV*); *Caisse d'Epargne*, Rue Coq-Héron 9 (Pl. R, 21; *III*); *Crédit Foncier*, Rue des Capucines 19 (Pl. R, 18; *II*); *Crédit Lyonnais*, Boulevard des Italiens 19; *Société Générale*, Rue de Provence 54 and 56; *Comptoir National d'Escompte*, Rue Bergère 17 (Pl. R, 21; *III*), these three with numerous branches; *Rothschild Frères*, Rue Laffitte 21-25. — English and American Banks. *Munroe & Co.*, Rue Scribe 7; *Morgan, Harjes, & Co.*, Boul. Haussmann 31.

Money Changers *(changeurs)* are found in almost every part of Paris, particularly in the Palais-Royal, near the Exchange, the Boulevards, the Rue Vivienne, and the other streets frequented by strangers. That at the *Crédit Lyonnais* (see above) may be recommended.

Stamps. Receipts for sums above 10 fr., as well as various commercial documents, must be stamped. Receipt-stamps are sold at the post-offices and by many tobacconists (p. 46).

16. Distribution of Time.

At least a fortnight is required to obtain even a superficial idea of Paris and its environs. The visitor should begin by taking a preliminary drive (p. 58) or walk from the Place de la Concorde (p. 63) up the Champs-Elysées (p. 69; view from the Arc de Triomphe, p. 76), and along the Boulevards (p. 77), through the W. central quarter of the city (p. 86). He should supplement this by a steamboat-trip on the Seine, disembarking at the Quai de l'Hôtel-de-Ville (p. 169) in order to visit Notre Dame (p. 259; view from the tower). The most important art-collections are at the *Louvre* (p. 92), to which several days should be devoted; the *Luxembourg* (p. 307; modern French art); the *Hôtel de Cluny* (p. 265; industrial arts of the mediæval and Renaissance periods); the *Musée Carnavalet* (p. 180; historical survey of the city of Paris); the *Bibliothèque Nationale* (p. 195; rare bindings, medals, cameos, and small antiques); and the *Hôtel des Invalides* (p. 269; military museums). Other interesting buildings are the *Archives Nationales* (p. 176), the *Hôtel de Ville* (p. 169), the *Halles Centrales* (markets; p. 188) the *Bourse* (p. 202), the *Mint* (p. 284), the *Pantheon* (p. 276), the *Sainte Chapelle* (p. 256), the *Dome of the Invalides* (p. 302), and the churches of the *Madeleine* (p. 77), *St. Germain-l'Auxerrois* (p. 91), *St. Eustache* (p. 189), *St. Vincent-de-Paul* (p. 204), *St. Germain-des-Prés* (p. 288), *St. Sulpice* (p. 290), and *St. Etienne-du-Mont* (p. 280). — An early start should be made in order that time may be spared for objects of interest *en route*. The late afternoon should be devoted to the *Bois de Boulogne* (p. 230), the *Père-Lachaise* (p. 237), the *Buttes-Chaumont* (p. 233) and other parks (p. 62), or to watching the busy life of the boulevards (p. 78).

Paris is pre-eminently the city of fine Vistas. The wonderful prospects which the eye commands from in front of the statue of 'Quand Même', near the *Arc de Triomphe du Carrousel* (p. 68); from the Quai des Tuileries, to the left of the *Pont de la Concorde*

(p. 65); or from the Quai de la Conférence, to the left of the *Pont Alexandre Trois* (p. 219) create impressions which can never be forgotten.

The VIEWS enjoyed from certain elevated points are no less beautiful; *e.g.* from the top of the *Arc de Triomphe de l'Etoile* (p. 76), the towers of *Notre-Dame* (p. 261), the basilica of the *Sacré-Coeur* (p. 209), the *Tour Eiffel* (p. 304), the *Tour St. Jacques* (p. 167), the *Buttes-Chaumont* (p. 233), etc., and from the terrace of the park at *St. Cloud* (p. 239).

Of places in the ENVIRONS *Versailles* (p. 341) and *Chantilly* (p. 387) stand first in interest; the former for its park and palace of Louis XIV. (now a historical museum), the latter as a modern princely residence, also with a park, and containing the Musée Condé. The Royal Tombs at *St. Denis* (p. 374) convey only a fleeting impression, so swiftly is the visitor hurried through. The same remark applies to the palace of *Fontainebleau* (p. 411), with its admirable Renaissance interior. The forest of Fontainebleau deserves a whole day to itself.

The following **Preliminary Drive** will occupy 2½-3 hrs., and cost 6-10 fr. in a cab hired by the hour (see Appx., p. 41). From the *Place de la Concorde* (p. 63), through the Rue de Rivoli (p. 90) to the E., passing the Louvre (p. 92) and the Hôtel de Ville (p. 169); then through the Rue St. Antoine as far as the Place de la Bastille (p. 174), returning along the Grands Boulevards (pp. 78 et seq.) and past the Madeleine (p. 77). We next ascend the Champs-Elysées (p. 69) to the Arc de l'Etoile (p. 75; view). Thence we drive viâ the Pont de l'Alma (p. 220), to the Champ-de-Mars (p. 304), the Hôtel des Invalides (p. 296), and the Panthéon (p. 276). Then down the Boulevard St. Michel (p. 263), passing the Sorbonne (p. 274) and the Hôtel de Cluny (p. 265) on the right; across the Pont St. Michel (p. 263) into the 'Cité', where Notre-Dame (p. 259) is observed on the right. We regain the right bank of the Seine by the Pont d'Arcole (p. 169), at the Place de l'Hôtel-de-Ville (p. 168). We may conclude our excursion with a steamboat-trip on the Seine (see Appx., p. 40).

Distribution of Time. The following diary, which is planned for a stay of three weeks, will aid the visitor in regulating his movements and economising his time. He must however, carefully, note the days and hours at which the different collections and objects of interest are accessible to the public (see the table, pp. 60, 61), and must make free use of cabs (p. 25) or the Métropolitain (p. 28). The shorter his stay, the more he should confine himself to the principal sights.

1st Day. Preliminary drive (see above), combined with a visit to *Notre-Dame* (p. 259; not on Sun.). Afternoon: *Bois de Boulogne* (p. 230) and *Jardin d'Acclimatation* (p. 232).

2nd Day. *Louvre* (p. 92); *Jardin des Tuileries* (p. 65). Afternoon: *St. Cloud* (p. 338) and *Sèvres* (p. 336).

3rd Day. *Palais de Justice* and *Ste. Chapelle* (pp. 255, 256). Afternoon: *Musée de Cluny* (p. 266); *St. Louis-en-l'Ile* (p. 262).

4th Day. *Musée du Luxembourg* (p. 307); *Ecole des Beaux-Arts* (p. 285; best on Sun.) or the *Mint* (p. 284; Tues & Frid. 12-3); *St. Germain-des-Prés* (p. 288); *St. Sulpice* (p. 290).

5th Day. *Palais-Royal* (p. 89); *Halles Centrales* (p. 188) and *St. Eustache* (p. 189); *Place de la République* (p. 85); *Père-Lachaise* (p. 237).

6th Day. *Louvre* (2nd visit; p. 92); *Madeleine* (p. 77); *Place and Colonne Vendôme* (p. 86). Afternoon: *Jardin des Plantes* (p. 317) and the *Gobelins* (p. 323; Wed. & Sat. 1-3).

7th Day. *Place des Vosges* and *House of Victor Hugo* (pp. 185, 186); *Musée Carnavalet* (p. 180); old houses in the *Rue des Francs-Bourgeois* (pp. 179, 180). *Archives Nationales* (p. 176; Thurs. 12-3); *Quartier du Temple* (p. 194).

8th Day. *Chamber of Deputies* (p. 292); *Hôtel des Invalides* (p. 296): Musée d'Artillerie et de l'Armée (pp. 297 & 300; Sun., Tues., & Thurs.); Tomb of Napoleon (p. 302). *Eiffel Tower* (p. 304).

9th Day. *Bibliothèque Nationale* (p. 195); *Bourse* (p. 202); *Notre-Dame-de-Lorette* (p. 206); *Musée Gustave Moreau* (p. 206); *Church of La Trinité* (p. 208); *St. Augustin* (p. 216); *Parc Monceau* (p. 217).

10th Day. *Versailles* (p. 341).

11th Day. *Musée du Luxembourg* (2nd visit; p. 307), the garden (p. 315), and palace (p. 306). *Pantheon* (p. 276); *St. Etienne-du-Mont* (p. 280).

12th Day. *Conservatoire des Arts et Métiers* (p. 191); *Boulevard de Strasbourg* (p. 203); *St. Vincent-de-Paul* (p. 204); *Parc des Buttes-Chaumont* (p. 233).

13th Day. *Chantilly* (p. 387).

14th Day. *St. Denis* (p. 371). Afternoon: *Enghien* (p. 377) and *Montmorency* (p. 378).

15th Day. *St. Germain-en-Laye* (p. 366).

16th Day. From the Place de la Concorde to the Trocadéro (p. 225 *et seq.*); *Petit-Palais* (Dutuit Collection, p. 71); *Musées du Trocadéro* (p. 224), *Guimet* (p. 221), and *Galliéra* (p. 220).

17th Day. *Louvre* (3rd visit; p. 92); *Hôtel de Ville* (p. 169. 2-3 p.m.). Afternoon: *Montmartre, Sacré-Coeur* (p. 209) and *Cemetery* (p. 211).

18th Day. Re-visit the *Musée Carnavalet* (p. 180) or the *Musée de Cluny* (p. 266); *Vincennes* (p. 247; best on Sun. and holidays).

19th Day. *Fontainebleau* (p. 410).

A day or two's rest at intervals will add to the enjoyment.

Hours of Admission. The table at pp. 60, 61 shows when the different collections and objects of interest are open to visitors. The

	Sun. and holidays	Monday	Tuesday	Wednesday
Archives Nationales (p. 176)	—	—	—	—
Arts & Métiers, Conservatoire des (p. 191) { In summer	11-5	—	12-4	12-4
Arts & Métiers, Conservatoire des (p. 191) { In winter.	12-4	—	12-3	12-3
Beaux-Arts, Ecole des (p. 285)	12-4	—	—	—
Bibliothèque Nationale, Exhib. (p. 197)	—	—	10-4	—
Chambre des Députés (p. 292)	9-5, 6	9-5, 6	9-5, 6	9-5, 6
Chantilly, Château de (p. 388)	1-5	—	—	—
Fontainebleau, Palais (p. 410)	10-5	10-5	10-5	10-5
Gobelins, Manuf. des (p. 323)	—	—	—	1-3
Hôtel de Ville (*saloons*; p. 170)	—	2-4	2-4	2-4
Imprimerie Nationale (p. 180)	—	—	—	—
Invalides, Hôtel des (p. 296)	12-4	12-4	12-4	12-4
— *Musées d'Artillerie et de l'Armée* (pp. 297, 300)	12-3, 4	—	12-3, 4	—
— *Tomb of Napoleon I.* (p. 302)	12-3, 4	12-3, 4	12-3, 4	—
Jardin des Plantes, Ménagerie (p. 319)	11-4, 5	11-4, 5	11-4, 5	11-4, 5
— —, *Serres* (p. 319)	—	—	1-4, 5†	—
— —. *Natural History Collections* (p. 320)	11-3	—	11-3†	—
Monnaie, Musée & Studio (p. 284)	—	—	1-3	—
Musée Carnavalet (p. 180)	10-4, 5	—	10-4, 5	—
— *Cernuschi* (p. 216)	10-4	—	10-4	—
— *de Cluny* (p. 266)	11-4	—	11-4, 5	11-4, 5
— *du Conserv. de Musique* (p. 83)	—	12-4	—	—
— *Dutuit* (*et de la Ville de Paris*), at the Petit Palais (p. 71)	11-5	—	11-5	11-5
— *Galliéra* (p. 220)	12-4	—	12-4	12-4
— *Guimet* (p. 221)	12-4, 5	—	12-4, 5	12-4, 5
— *Gustave-Moreau* (p. 206)	—	10-4	10-4	10-4
— *du Louvre, Paintings & Antiquities* (p. 96)	10-4	—	9-5	9-5
— —, *Other Collections* (p. 144)	11-4	—	11-4, 5	11-4, 5
— *du Luxembourg* (p. 307)	10-4	—	9-5	9-5
— *de Minér. et Géolog.* (p. 317)	—	—	1-4	—
Notre-Dame, Treasury (p. 261)	—	10.30-4	10.30-4	10.30-4
Palais de Justice (p. 255)	—	12-4	12-4	12-4
Panthéon (p. 276)	10-4, 5	—	10-4, 5	10-4, 5
St. Denis, Tombs (p. 374)	—	10-5.30	10-5.30	10-5.30
St. Germain, Museum (p. 367)	10½-4	—	11½-5	—
Ste. Chapelle (p. 256)	11-4, 5	—	11-4, 5	11-4, 5
Sèvres, Musée (p. 233)	12-4, 5	12-4, 5	12-4, 5	12-4, 5
Tobacco Manufactory (p. 305)	—	—	—	—
Trocadéro, Musée Ethnogr. (p. 227)	12-4	—	—	—
—, *Casts and Musée Cambodgien* (p. 226)	11-4, 5	—	11-4, 5	11-4, 5
Versailles, Palais (p. 343)	11-4, 5	—	11-4, 5	11-4, 5
Victor Hugo, House of (p. 186)	12-4, 5	—	12-4, 5	12-4, 5

Thursday	Friday	Saturday	Admission free except where otherwise stated.
12-3	—	—	
11-5	—	12-4	
—	—	12-3	
—	—	—	
—	10-4	—	Hours for students, see p. 197.
9-5, 6	9-5, 6	9-5, 6	During the vacation. Fee.
1-5	—	1-5	From 15th April to 15th Oct. Closed during the races.
10-5	10-5	10-5	11-4 in winter (Oct 1st-March 31st).
—	—	1-3	
2-4	2-4	2-4	By ticket issued gratis.
2	—	—	By permission of the director.
12-6	12-4	12-4	
12-3, 4	—	—	
12-3, 4	12-3, 4	—	
11-4, 5	11-4, 5	11-4, 5	Botanic Garden open all day.
—	1-4, 5†	1-4, 5†	† By ticket obtained at the office.
11-3	11-3†	11-3†	† By ticket obtained at the office.
—	1-3	—	By permission of the director.
10-4, 5	—	—	
10-4	—	—	
11-4, 5	11-4, 5	—	Closed on the chief holidays (p. 62).
12-4	—	—	
11-5	11-5	—	10-4 in winter.
12-4	12-4	—	
12-4, 5	12-4, 5	—	
10-4	10-4	10-4	
9-5	9-5	9-5	10-4 in winter (Oct. 1st-March 31st).
11-4, 5	11-4, 5	11-4, 5	
9-5	9-5	9-5	10-4 in winter (Oct. 1st-March 31st)
1-4	—	1-4	
10.30-4	10.30-4	10.30-4	Adm. ½ fr.
12-4	12-4	12-4	
10-4, 5	10-4, 5	10-4, 5	Dome and vaults by special permisson
10-5.30	10-5.30	10-5.30	Till dusk in winter.
11½-5	—	—	In winter 11½-4 on Tues. & Thurs.
11-4, 5	11-4, 5	11-4, 5	Closed on chief holidays.
12-4, 5	12-4, 5	12-4, 5	Permission to visit workshops, see p. 338.
2	—	—	Public holidays excepted.
12-4	—	—	Other days (except Mon.) after 1 p.m.; fee.
11-4, 5	11-4, 5	11-4, 5	
12-4, 5	11-4, 5	11-4, 5	Trianons (p. 359) till 6 p.m. in summer.
—	12-4, 5	12-4, 5	

days and hours enumerated, though correct at present, are liable to alteration; and the traveller is therefore referred to *The Daily Messenger* (p. 52) and to the principal French newspapers. The museums and collections are apt to be uncomfortably crowded on Sundays and holidays.

Most of the public collections and museums are closed on Monday, and also on the principal holidays, *viz.* Ascension Day, July 14th, Assumption (Aug. 15th), and All Saints (Nov. 1st), unless these happen to fall on a Sunday. The Louvre, Luxembourg, and some others are closed also on Shrove Tuesday.

Churches may be best inspected in the afternoons of week-days, as no service is then held. The Madeleine (p. 77) is not open to visitors till 1 p.m., and several other churches are closed at 5 or 6 p.m. Sundays and festivals afford an opportunity of witnessing the religious ceremonies and frequently of hearing excellent music (see p. 41). High mass is usually at 10 a.m. The masses at midday and 1 p.m. are especially attended by the fashionable world; and the scene on the conclusion of service at the Madeleine (p. 77) and other leading churches is both interesting and characteristic. Chairs within the churches are let for 5 c. each; on festivals 10 c.

Parks and Public Gardens are usually open until 6 p.m. in winter, and until 10 or 11 at other seasons. The hour of closing is announced by a crier or (in cemeteries) by a drum or bell.

RIGHT BANK OF THE SEINE.

The modern business and fashion of Paris are chiefly confined to the quarters on the right bank of the Seine, which contain the principal *Boulevards*, the handsomest streets and squares, the most luxurious hotels, cafés, and restaurants, the best theatres, and the most attractive shops. Here, too, are situated the *Louvre*, with its magnificent treasures of art, the *Champs-Elysées*, the *Hôtel de Ville*, the *Trocadéro*, the *Opera House*, the *Palais-Royal*, the *Bibliothèque Nationale*, the *Archives*, the *Bourse*, the *Banque de France*, and other great financial establishments, the *Hôtel des Postes*, the *Central Markets*, the *Conservatoire des Arts et Métiers*, the *Père-Lachaise*, etc.

1. Place de la Concorde, Jardin des Tuileries, and Champs-Elysées.

The stranger visiting Paris for the first time, and anxious that his first impression of the city should be as striking as possible, cannot do better than begin by a walk from the Louvre to the Place de la Concorde. On all sides are imposing views; whether we stand on the Pont de la Concorde and survey the river, or whether, from the Tuileries Gardens, with the palace of the old French kings to the E., we look N.W. towards the Champs-Elysées, with the long vista beyond the Obelisk, terminating in the Arc de Triomphe; while to the S.W. rise the Eiffel Tower and the dome of the Invalides.

The **Place de la Concorde (Pl. R, 15, 18; *II*) †, the centre of the fashionable quarters on the W., between the Champs-Elysées (p. 69) and the Jardin des Tuileries (p. 65), is one of the most beautiful and extensive squares in the world. It received its present form in 1854 from designs by *Hittorff*. From the centre of the square a view is obtained of the Madeleine (p. 77), the Palais de la Chambre des Députés, the Louvre, and the Arc de Triomphe de l'Etoile.

In the middle of the 18th cent. the site was still a desert. Louis XV., after the Peace of Aix-la-Chapelle (1748; see p. xviii), 'gratified' the municipal authorities of Paris by permission to erect an equestrian statue to him, and

† With regard to the arrangement of our Plan of Paris, see note preceding the list of streets. The three sections of the tripartite plan, coloured respectively brown, red, and gray, are referred to in the text by the corresponding letters B, R, and G. If the place sought for is also to be found in one of the five special plans of the more important quarters of the city, that plan is indicated by a Roman Italic numeral. The above reference therefore indicates that the Place de la Concorde is to be found in the *Red Section, Squares 15 and 18*, and also in the *Special Plan, No. II.*

Gabriel, the architect, constructed the present pavilions and balustrades. The statue, which was executed in bronze from designs by Bouchardon (model, see p. 114), was not set up until 1763; and its erection called forth some bitter epigrams ('Il est ici comme a Versailles, il est sans cœur et sans entrailles'). The Place was at that time surrounded by deep ditches, which were the cause some years later of a tragic occurrence. On May 30th, 1770, during a display of fireworks in honour of the marriage of the Dauphin (Louis XVI.) with Marie Antoinette, a flight of rockets, carelessly let off, fell amongst the crowd, with the result that 300 persons were pushed into the ditches and killed. The statue of the king was removed in 1792, and the Place was named *Place de la Révolution*. In 1795 the name was changed to *Place de la Concorde*, and after the restoration of the Bourbons, when it was proposed to erect an expiatory monument here, it was known successively as *Place Louis XV.* and *Place Louis XVI.* After 1830 the name Place de la Concorde was revived.

In 1792 the guillotine began its bloody work here and Louis XVI. was executed in the Place on Jan. 21st, 1793. Amongst later victims were Charlotte Corday, Marie Antoinette (16th Oct.), Brissot, chief of the Gironde, with twenty-one of his adherents, and Philippe Egalité, Duke of Orléans, father of King Louis Philippe. In 1794, Hébert and his partizans, the determined opponents of all social rule, mounted the scaffold. The next victims were the adherents of Marat and the Orleanists; then Danton himself and his party, Camille Desmoulins, and the atheists Chaumette and Anacharsis Cloots, and the wives of Camille Desmoulins, Hébert, and others, and Madame Elisabeth, sister of Louis XVI. Soon after, Robespierre and his associates, his brother, Dumas, St. Just, and other members of the '*comité du salut public*' met a retributive end here; a few days later the same fate overtook 82 members of the *Commune*, whom Robespierre had employed as his tools. Lasource, one of the Girondists, said to his judges: '*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera*'. Between 21st Jan., 1793, and 3rd May, 1795, upwards of 2800 persons perished here by the guillotine.

The **Obelisk*, which rises in the centre of the Place, once stood in front of a 'pylon', or gateway, added by Ramses II. (14th cent. B.C.) to the great temple at Luxor (Thebes) in Upper Egypt. It was presented to Louis Philippe in 1831 by Mohammed Ali, viceroy of Egypt. This is a monolith, or single block, of reddish granite or syenite from the quarries of Syene (the modern Assuân). It is 76 ft. in height and weighs 240 tons. The pedestal of Breton granite is 13 ft. high, and also consists of a single block, while the steps by which it is approached raise the whole 3¼ ft. above the ground. The hieroglyphics on the four sides narrate the deeds of Ramses II. The representations on the pedestal refer to the embarkation of the obelisk in Egypt in 1831 and to its erection in 1836 at Paris, under the superintendence of the engineer *J. B. Lebas*. — Cleopatra's Needle in London is 70 ft. in height, and the Obelisk in the Piazza di San Giovanni in Laterano at Rome is 104 ft. high.

Each of the **Fountains* beside the obelisk consists of a round basin, 53 ft. in diameter, above which rise two smaller basins, surmounted by a spout from which a jet of water rises to a height of 28 ft. In the lowest basin are six Tritons and Nereids, holding dolphins which spout water into the second basin. The fountain on the S. side is dedicated to the *Seas*, the other to the *Rivers*.

Upon lofty pedestals around the Place rise eight stone figures representing the chief towns of France: Lille and Strassburg by *Pradier*,

Bordeaux and Nantes by *Callouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. The Strassburg is usually hung with crape and mourning garlands, in reference to the lost Alsace. Twenty bronzed rostral columns complete the decoration.

The two imposing edifices of nearly uniform exterior on the N. side of the square, separated from each other by the Rue Royale (p. 77), were erected in 1762-1770, from *Gabriel's* plans, for the reception of ambassadors and other distinguished personages. That to the right (No. 2), the former 'garde-meuble' or store-room of the royal effects, was restored in 1898-1900; it is now occupied by the *Ministère de la Marine*. That to the left (No. 4), once the residence of the Marquise de Coislin (1776), is partly occupied by the *Cercle de la Rue Royale* (p. 43). Adjoining it, No. 6, is the house which formerly belonged to Rouillé de l'Estang (1775), and is now occupied by the *Automobile Club* (p. 43). In the Rue de Rivoli (p. 90), which begins here, on the left, at the corner of the Rue Castiglione (p. 87), is the *Hôtel Continental* (Pl. R, 18; *II*), which occupies the site of the former Ministère des Finances, destroyed by the Communards in 1871. A tablet on one of the pillars of the railing of the Garden of the Tuileries, nearly opposite this spot, records that here was situated the famous riding-school *(Manège)* used as a place of meeting by the Constituent Assembly, the Legislative Assembly, and the National Convention from 1789 to 1793. The Republic was instituted there on Sept. 21st, 1792. Farther to the E. is the small Place de Rivoli (p. 88).

The Pont de la Concorde (Pl. R, 15, 14; *II*), which crosses the Seine from the Place de la Concorde to the Chambre des Députés (p. 292), was built by Perronet in 1787-90, the material for the upper part being furnished by the stones of the Bastille. The piers are in the form of half-columns, and were adorned with statues (now at Versailles, see p. 345).

The *View from the bridge is very fine. It includes the Place de la Concorde, the Madeleine, and the Chamber of Deputies; then, upstream, to the left, the Tuileries Garden, a pavilion of the Tuileries and one of the Louvre, the Pont Solférino and the Pont Royal; to the right, the Gare du Quai d'Orsay, in front of which is the little dome of the Palais de la Légion d'Honneur; farther off are the dome of the Institut, the towers of Notre Dame, the spire of the Sainte Chapelle, and the dome of the Tribunal de Commerce. Downstream, to the right, appear the Palais in the Champs-Elysées (p. 69); then the Pont Alexandre Trois, and, farther off, the towers of the Trocadéro; to the left the Ministry of Foreign Affairs and the inevitable Eiffel Tower. The dome of the Invalides can be seen only from a little below the bridge, to the right of the Chamber of Deputies.

Omnibuses, tramways, and steamboats, see the Appendix. The station of the *Métropolitain* (see Appx., p. 36) is almost opposite the Rue Mondovi.

The entrance to the ***Jardin des Tuileries** (Pl. R, 18, 17; *II*), on the E. side of the Place de la Concorde, consists of a gateway the pillars of which are decorated with statues of Fame and Mercury on winged horses, by *Coyzevox*. The garden retains the same general features as when first laid out by the celebrated landscape-gardener

Le Nôtre in the reign of Louis XIV.; but the parts between the Place du Carrousel and the central basin are of later origin. The greater part of the Jardin des Tuileries is always open; but the reserved portion closes between 6 and 9 p.m., according to the season, the signal being given by a drum. On each side the garden is enclosed by terraces. That on the N., called the *Terrasse des Feuillants*, derives its name from a monastery of the Feuillant Order (reformed Cistercians), dissolved in 1791. In July of the same year it was the meeting-place of the club of the moderate party ('Les Feuillants'), led by Lameth, Lafayette, etc., in opposition to the more violent Jacobins (Manège, see p. 65). The *Allée des Orangers*, which skirts the terrace, is adorned in fine weather with two rows of orange-trees in tubs, several of which are said to date from the time of Francis I. (1494-1547). The space at the end is known as the '*Jeu de Paume*', the game whence it derives its name being still played here. The monastery of the Capuchins was situated to the W. of the present Rue Castiglione. — On the S. is the *Terrasse du Bord de l'Eau*, with the *Orangerie*, near which, on the S.E. towards the Seine, is a fine bronze group of a lion and serpent, by *Barye*. — Horticultural Exhibition, see p. 50.

Not far from the entrance to the garden is an octagonal basin, 300 yds. in circumference, with a fountain in the centre, where children sail small boats. On the W. side are marble statues of the four seasons. On the E. side are four groups of river-gods: the Rhine and Moselle, by *Van Cleve;* the Rhône and Saône, by *G. Coustou;* the Nile, by *Bourdic*, after an antique in the Vatican, and the Tiber by *Van Cleve*, after an antique in the Louvre (p. 103).

In the middle of the garden is a grove of fine trees, where a military band plays in summer on Sun., Tues., and Thurs. from 4 to 5 or from 5 to 6 (chair 15 c., arm-chair 20 c.). On the right and left of the central walk are two marble semicircular platforms constructed in 1793 for the accommodation of the council of old men who were to preside over the floral games in the month of Germinal (21st March to 19th April). On the N., near the Terrasse des Feuillants, are several bronze groups: Hercules subduing the Hydra, by *Bosio;* and by the flight of steps opposite the Rue Castiglione, two groups of animals, by *Caïn*. — Under the trees, on each side of the broad walk, are the *Carrés d'Atalante*, also embellished with statues: on the right, Atalanta by *G. Coustou* and Hippomenes by *Lepautre*, on the left, Apollo and Daphne by *Théodon*. In the hemicycles, Ceres and Aristæus, by *Gatteaux*.

To the E. of the grove are well-kept parterres embellished with statues and vases, mostly modern. To the left of the round basin in the centre: Oath of Spartacus, by *Barrias;* Soldier tilling the ground (from Virgil), by *Lemaire;* Prometheus, by *Pradier*. — In the transverse walk: Silence, by *Legros;* Ugolino (bronze), by *Carpeaux*; Aurora (bronze), by *Magnier*; The Mask, by *Christophe*. — Then, near the

basin: Alexander, by *Dieudonné;* Cassandra and Minerva, by *A. Millet.* — To the right and left: Orithyia carried off by Boreas, by *Duquesnoy* and *Gasp. Marsy;* Cybele carried off by Saturn, by *Regnaudin.* — On the right (returning): Pericles, by *J. B. De Bay* (1855); Rape of Dejaneira, by *Marqueste;* Phidias, by *Pradier;* opposite, Comedy, by *J. Roux* (1874); Alexander Fighting, by *Lemaire;* Cincinnatus, by *Foyatier*, etc. — Beyond the gate, in the broad walk: Diana and the Nymph of Fontainebleau, by *E. Lévêque.* Farther on, to the right: Corybante, by *Cugniot;* Lucretia and Collatinus, by *Lepautre;* New Year's Day, by *Beaugeault.* Near the fountain: Flora and Zephyr, by *Coyzevox;* on the lawn, Lioness and peacock (bronze), by *Caïn;* on the left, Death of Laïs, by *M. Meusnier.* — On the left of the broad walk, in the corresponding order: Bacchante, by *Carrier-Belleuse;* Aeneas carrying Anchises, by *Lepautre;* Omphale, by *Eude;* Venus with the dove, and Nymph with the quiver, by *G. Coustou;* Lion and crocodile, bronze by *Caïn.*

The E. annexe of the garden, behind the Rue des Tuileries, a street constructed in 1878, occupies the site of the *Palais des Tuileries*, which was burned by the Communards in 1871. Its only remains are the wings which connected it with the Louvre. That on the side next the river, including the *Pavillon de Flore*, was restored in 1863-68 and again after the fire of 1871, in which it sustained little damage. On the side next the quay are excellent sculptures by *Carpeaux.* The right wing, in the Rue de Rivoli, with the *Pavillon de Marsan*, was entirely burned down in 1871 and rebuilt in 1875-78; but the interior is still unfinished and as yet only partly occupied by the Musée des Arts Décoratifs (p. 166).

The *Palais des Tuileries* (comp. the Plan, p. 93), founded by Catherine de Médicis, widow of Henri II., was begun in 1564, beyond the city-walls of that period. It derived its name from the tile-kilns *(tuileries)* that originally occupied its site. The first architect was *Philibert Delorme*, who was succeeded by *Jean Bullant.* The above-mentioned pavilions were subsequently incorporated with it.

Before the Revolution the palace was only occasionally occupied by the French sovereigns; but it was the habitual residence of Napoleon I., Louis XVIII., Charles X., Louis Philippe, and Napoleon III. With the exception of the Hôtel de Ville (p. 169), no other edifice in Paris is more closely connected with the historical events which followed on the close of the 18th century. On 5th Oct., 1789, *Louis XVI.* was brought from Versailles to the Tuileries, and in June, 1791, he was again forcibly installed here after the arrest of his flight at Varennes. On 20th June, 1792, the anniversary of the meeting in the Jeu de Paume (p. 342), the palace of the Tuileries was attacked by a mob of about 30,000 rioters armed with pikes. The death-knell of the monarchy was sounded on 10th August. The national guards posted in the palace-yard and garden were deprived by stratagem of their commanding officer, who was put to death, and the king, yielding to repeated solicitations, repaired, with his family, to the *Manège* (see p. 65), where the legislative assembly held its meetings. The Swiss guards were eager to defend the Tuileries, but the king sent orders to them to surrender. The palace was immediately invaded by the assailants, who massacred the guard and sacked the building. — On July 29th, 1830, the Tuileries were again besieged by the populace, and Charles X., who was king under the Restoration, was forced to fly. — The July monarchy was extinguished in the same way on Feb. 24th, 1848,

when *Louis Philippe* was compelled to leave the palace in the hands of the insurgents, who once more pillaged the contents. — On 20th May, 1871, the Communards, aware of their desperate position, determined to wreak their revenge by setting all the principal public buildings on fire. Barrels of gunpowder and combustibles steeped in petroleum were placed in the various rooms of the palace. It was set on fire at a number of different places on 22nd and 23rd May, after the Versailles troops had forced an entrance into the city, and, like the Hôtel de Ville, was almost completely destroyed.

The E. portion of the garden also contains sculptures: 'Quand-même', by *Mercié* (1882), representing an Alsatian woman seizing the gun of a dying soldier, symbolic of the defence of Belfort in the Franco-German war. On the left of the broad walk, Penelope by *Maniglier;* Judith, by *Lanson;* Agrippina with the ashes of Germanicus, by *Maillet.* Behind, Magdalen, by *Peène*, and a Faun, by *Becquet.* In the broad walk, to the left, Ganymede, by *Barthélemy;* The Awakening, by *Mayer;* The Secret, by *Moulin;* Elegy, by *Caillé.* Farther on, to the right of the broad walk, Eve after the Fall, by *Delaplanche;* Exiles, by *M. Moreau;* Velleda, by *Maindron;* The Bather, by *Galli;* Flora, by *Soldi-Colbert* (1903). The six Doric columns, surmounted by gilt balls, formed part of the railing surrounding the courtyard of the Tuileries.

The Arc de Triomphe du Carrousel (Pl. R, 17; *II*), which now bounds the garden on the E., was formerly the principal entrance to the Tuileries. It was erected by *Fontaine* and *Percier* to commemorate the victories of Napoleon I. from 1805 to 1809. It is an imitation of the Arch of Severus at Rome, 48 ft. in height and 63½ ft. in width (Arch of Severus 75 ft. high and 82 ft. wide).

The arch is perforated by three arcades and embellished with Corinthian columns with bases and capitals in bronze supporting marble statues representing soldiers of the empire. The marble reliefs on the sides represent: in front, on the right, the Battle of Austerlitz; on the left, the capitulation of Ulm; at the back, on the right, the conclusion of peace at Tilsit; on the left, entry into Munich. On the N. end, the entry into Vienna; on the S. end, conclusion of peace at Pressburg. The arch was originally crowned with the celebrated ancient Quadriga from the portal of St. Mark's in Venice, but this was replaced in 1815 by a QUADRIGA designed by *Bosio:* Triumph of the Restoration.

The open space between the Louvre and the Tuileries, with the exception of the part beyond the Arc de Triomphe du Carrousel, was occupied until the construction of the new Louvre by a labyrinth of narrow streets. Louis Philippe began the removal of these, and the work of demolition was completed by Napoleon III. The *Place du Carrousel*, on the E. side of the arch, was formerly much smaller than now. It derives its name from a kind of equestrian ball given here by Louis XIV. in 1662.

The **Monument of Gambetta**, opposite the arch, consists of a lofty stone pyramid with a bronze group in high relief representing Gambetta (1838-82) as organiser of the national defence, by *Aubé.* At the sides are decorative statues of less importance, representing Truth and Strength, and on the top is Democracy (a maiden

seated on a winged lion), also in bronze, by Aubé. The numerous inscriptions are chiefly passages from Gambetta's political speeches.

The *Equestrian Statue of Lafayette* (by P. W. Bartlett), which stands on a lofty pedestal in the second grass-plot of the Carrousel square, is a gift from the children of the United States.

In the Pavillon Denon, to the S.E. of Gambetta's monument, is the entrance to the *Louvre* (see p. 95).

Quitting the Place by the gates near the *Pont du Carrousel* (p. 291), we notice the fine exterior façades of the Louvre (see p. 93). — Immediately beyond the N. gates we reach the Rue de Rivoli, not far from the Palais-Royal (p. 89).

The ***Champs-Elysées** (Pl. R, 15; *II*), in the strict signification of the term, include only the small park adjoining the Place de la Concorde, about 750 yds. long by 400 yds. wide, but the name has now been extended to the whole of the handsome modern quarter farther to the N.W. The park was laid out at the end of the 17th cent.; the magnificent *Avenue*, $1^1/_3$ M. in length, which intersects it and ascends to the Arc de Triomphe, was constructed by Le Nôtre in 1670. The park and avenue are among the most fashionable promenades in Paris, especially from 3 to 5, 6, or 7 p.m. according to the season, when numerous carriages, motor-cars, and cyclists are on their way to and from the Bois de Boulogne. At the entrance to the Champs-Elysées are placed two figures of Horse Tamers, by *G. Coustou*. They were removed from the palace at Marly (p. 363) to their present position, where they form a suitable counterpart to the winged steeds at the exit of the Jardin des Tuileries (p. 65). Farther on, to the right and left, are the cafés-concerts mentioned on p. 38. The small drinking-fountains, which we notice in the Champs-Elysées and elsewhere in Paris, were erected by *Sir Richard Wallace* (d. 1890).

To the right, separated from the Champs-Elysées by a large garden, is the **Palais de l'Elysée** (Pl. R, 15; *II*), erected in 1718 but rebuilt on a larger scale in 1850. It is now the official residence of the President of the Republic (no admission). During the reign of Louis XV. this mansion was the residence of Madame de Pompadour. Louis XVI. presented it to the Duchesse de Bourbon, and it was known thereafter as the 'Elysée Bourbon'. The palace was afterwards occupied in turn by Murat, Napoleon I., Louis Bonaparte, King of Holland, and his queen Hortense, the Duc de Berry, and finally by Napoleon III., as President of the French Republic.

Considerable alterations were made on the S. side of the Champs-Elysées for the universal exhibition of 1900, including the erection of the Petit Palais and the Grand Palais, between which passes the *Avenue Alexandre Trois*, or *Allée Triomphale*, leading to the Pont Alexandre III (p. 219).

The **Petit Palais** (Pl. R, 15; *II*), on the left side of the avenue as we approach the Pont Alexandre III, is a more successful build-

ing than its larger neighbour. It was designed by *Charles Girault*, in a style suggestive of the 17-18th cent. and harmonizing with the adjacent structures in the Place de la Concorde and the Place des Invalides. The main façade is adorned with two graceful colonnades and a dome, which contains the principal entrance. On the right of the porch are the Seasons, by *L. Convers;* on the left, the Seine and its banks, by *Ferrary*. The tympanum and the base of the dome are adorned with statuary by *Injalbert* and *De Saint-Marceaux*. Behind the edifice are the Hours, by *H. Lemaire*, and Archæology and History, by *Desvergnes*. This palace contains the *Musée de la Ville de Paris*, consisting of paintings and sculptures purchased during the last thirty years at the annual Salons, and the **Collection Dutuit*, bequeathed to the city in 1902. The museum is open daily, except Mon., 10-5 (4 in winter); no charge for leaving sticks and umbrellas. If time is limited it should be devoted principally to the Dutuit Collection (p. 71).

In the VESTIBULE, or 'Rotunda', is a gilt bronze group by *Frémiet* (St. George and the Dragon). — We first enter the —

Galerie de Sculpture de la Ville, to the right and left of the vestibule. This contains over a hundred works in plaster or marble, but nothing very remarkable.

To the right of the vestibule. Left wall: Marble sculptures by *Allouard*, *Roufosse*, and *Béguine; G. Barcau*, The poet's vision (Victor Hugo; plaster). In the centre: *Frémiet*, Dugueselin (gilded); *Salières*, Romance of April; *Barrau*, Salammbô and Mathô. Right wall: Marble sculptures by *Moncel*, *H. Plé*, *Bertaud*, *Béguine*, and *Vital-Cornu*. Rotunda: centre, *R. Larche*, The tempest; right, Francis I., by *J. J. Cavelier* (from the old Hôtel de Ville).

To the left of the vestibule. Right wall: Sculptures by *Ben the Girardet*, *A. Gardet*, *Dalou*, etc. In the centre: *Frémiet*, Torch-bearer (original at the Hôtel de Ville, p. 172); *Larroux*, Nymph and dolphin; *Daillion*, Awakening of Adam. Left wall: *L. Aubé*, Dante. Rotunda: *Octobre*, Remorse; on the left, Empress Josephine, by *Vital Dubray*.

The **Galerie de Peinture de la Ville**, which is entered from the left wing of the sculpture-gallery, is a collection that has been variously criticised, though several of the paintings are of undoubted merit.

Left wall, beginning at the entrance: Landscapes, by *Luigi Loir* and *Herpin; Gilbert*, Dying-room at the Gobelins. To the left of the second door: °*Rodin*, Bust of Victor Hugo; to the right, *G. Dubois*, Female head. Then, *Maignan*, The Redeemer; *Luigi Loir*, Fête in honour of the Emperor of Russia (1896); *Cottet*, Landscape; *Bonnat*, St. Vincent de Paul; *L. Simon*, A visit; *J. P. Laurens*, St. Bruno. Farther on: *Humbert*, Col. Marchand; *J. P. Laurens*, Proclamation of the Republic (1848); *J. Blanche*, Chéret, the poster-artist. Then, landscapes by *Ad. Demont*. *L'Hermitte*, *Ten Cate*, and *Cazin*. *Bail*, Cinderella; *Tanoux*, Waits; °*Henner*, Eclogue; *G. Guay*, Thrushes; *Fantin-Latour*, Temptation of St. Anthony; *Duffaud*, Pastoral; *Bail*, Card-players; *Jeanniot*, The presentation; landscapes by *Baudin*, *Billotte*, and *Ménard*. Beyond the door: °*Daumier*, Chess-players, Print-collectors, Trio of amateurs; *L. Cogniet*, Bailly proclaimed mayor of Paris; *Bonnat*, Crucifixion; *G. Courbet*, Siesta; *P. Delaroche*, The conquerors of the Bastille at the Hôtel de Ville; *L. Cogniet*, St. Stephen; *G. Courbet*, Proudhon and his children. Farther on: *H. Robert*. Venus of Medici; *L. Bailly* (1761-1845), Distribution of food and wine in the Champs-Elysées; *H. Robert*, Farnese Hercules; *Restout*, Nativity of the Virgin. — Marble busts of Queen Marie

Amélie (by *A. Moyne*) and the Prince Imperial, son of Napoleon III. (by *Carpeaux;* 1865). Opposite, marble bust of St. Just, by *David d'Angers* (1848). In the centre: **Barrias*, The first interment (marble); *Bastet*, Magdalen (marble figure). — Right wall (as we return): *Raffaëlli*, Hôtel des Invalides; *Montenard*, The Amphitheatre at Arles; *C. Rosat*, December; **Roll*, Summer; *Lasserre* (above), Captain Marchand; landscapes by *Petit-Jean*, *Guillemet*, and *P. Vauthier*. *J. Véber*, Three friends (a curious work). Beyond, *Roll*, Portrait of Alphand (d. 1891), the city engineer; *Tattegrain*, Sea-piece; *Pointelin*, The Jura Mts.; *Truchet*, Aesthetic soirée; landscapes by *Guillemet*, *Allegro*, *Will*, etc. — Spring, by *Hercule* (marble); Paradise Lost, by *J. Gautherin* (marble). — Then, **A. de Neuville*, Battle at the lime-kilns of Champigny (1871); *Buland*, Procession; *Sergent*, Merry party; *Roll*, Fête du Quatorze Juillet (1882). *Dement-Breton*, In blue water; *Aman-Jean*, Portrait; *Berton*, An emulator of Venus; small pictures by *Carrière*, *Gagliardini*, and *L. Gillot*. *Rixens*, The foundry. — Marshall Turenne as a boy, statuette by *Mercié;* Lulli as a boy, bronze by *A. Gaudel*. — Beyond the door: *Bourgeois*, Moon-rise; *Carrier-Belleuse*, Tender avowal.

In the parallel gallery, beginning again at the entrance. 1st Room: Sketches for the decoration of the Hôtel de Ville (p. 169), by *Puvis de Chavannes*, *Martin*, *Baudoin*, *Roll*, *J. Ferry*, etc. — 2nd Room: Drawings by *Puvis de Chavannes;* sketches by *P. Delacroix* and *Andrieu*. — 3rd Room: Decorations for civic edifices. In the centre: Meissonier on horseback, bronze by *J. Fr. Meurice;* Sporting-dog, marble, by *Fouques*. Corner to the right: Church decorations, by *Dagnan-Bouveret*, *Maignan*, etc. — 4th Room: Chiefly sketches and drawings; pictures, to the left of the entrance: *Boutigny*, Old soldier; *Didier-Pouget*, Gorse; etc. Corner to the left: Various studies (Armand Renaud bequest). In the centre case, Modern medals.

By the railing at the end of the picture-gallery is the entrance to the ***Collection Dutuit**, which was formed by the brothers Eugène and Auguste Dutuit (d. 1886 and 1902), and includes paintings, rare books, old prints, antiquities, and other works of art. It has been artistically arranged by M. Georges Cain, the curator of the Musée Carnavalet.

Right Wall. — 1st Bay. *Oudry*, Sporting-dogs. — 2nd Bay. Partition on the right: *Claude Lorrain*, Landscape; above, *Tiepolo*, Alexander and Bucephalus. In the corner, King-post in faycnce (end of 16th cent.). 1st glass-case: Palissy and Rouen ware; hexagonal dish (Rouen; 18th cent.); Spanish-Mauresque circular basin in blue and gold; Damascus dish; two Sicilian-Arabian dishes; below, *Mortar of jasper-coloured fayence (B. Palissy). Above, dish of Rouen ware with the arms of St. Simon, made to replace one in silver during the famine of 1709. On the wall, three low-reliefs of the Della Robbia school; Virgin and Child, Florentine school (15th cent.). In front, two bronze fire-dogs (Florentine school, 15th cent.); Day and Night, after Michael Angelo, attributed to Giovanni da Bologna. 2nd glass-case: below, dishes from Gubbio, Faenza, and Deruta, with a metallic lustre, adorned with mythological or Biblical subjects. In the centre, situla (School of the Patanazzi); round dish from Pesaro, with the Orsini coat-of-arms; *Dish from Gubbio, with a female figure (16th cent.); invalid cup; ewers. Above, flask from Urbino. In the left corner, *Jordaens*, Martyrdom of St. Apollonia (sketch). By the partition: on a table, female statuette in wood, from the province of Champagne (16th cent.), and two Louis XIV. bronzes; Ave Maria (Della Robbia School); views of Venice, by *Guardi*. — 3rd Bay. Right partition: Drawings by *Ruysdael*, *Van de Velde*, *Van Dyck*, and *Berghem;* in the centre, *Rembrandt, Saskia reclining. On the wall, *Rembrandt, Portrait of the artist, signed and dated (1631); to the left, *Hackaert, Landscape; **Aart van der Neer*, Sunset; paintings by *Van Goyen*, *A. van Ostade*, *A. van de Velde*, etc. The glass-case in front contains drawings by *A. van de Velde*, *Bakhuysen* (two), *Van Goyen*, and *The Bagpiper, a coloured drawing by *A. van Ostade*. Farther on, *A. van Ostade*, Toper; **D. Teniers*, Newspaper-reader; a work by *Corn. Bégu;* Tavern-scene, by *Brouwer;* a

picture by *Wouwerman*; °*J. Steen*, The little collector; *Van Goyen*, Landscape; works by *Teniers*; then, °*Terburg*, The Mirror; *Lingelbach*, Animals. In front is a glass-case with drawings by *Cuyp* and *Berghem*, a Holy Family (Italian school), and a landscape by *Patel* (18th cent.). Left partition: Drawings by *P. de Koninck* (Street), *C. Visscher*, *C. Dusart*, *Hobbema*, *L. van Leyden*, *Van Ostade*, *Ommegaack*, etc. — 4TH BAY. Partition on the right: Engravings (changed from time to time). These include °*Etchings by Rembrandt*, in various states. Among the 400 specimens the most noteworthy is the 'Hundred Guilder' etching (Christ healing the sick; bought by Palmer in 1867 for 1200*l.*, and by Dutuit for 1100*l.*). The engravings comprize examples by *A. Dürer*, *Mantegna*, *Callot*, *Claude Lorrain*, etc. They may be inspected by special permission only. On the wall, *Poussin*, Massacre of the Innocents. The table-cases contain *Bindings* in various styles (Empire, Restoration, Louis XVI., Louis XV.), and books bound by *Derôme* and for *Grolier* and *Maioli* (16th cent.). In the central case at the end of the room, opposite the exit, °*History of Alexander the Great*, MS. folio, by Jean Vauquelin, translator to Philip the Good, Duke of Burgundy, with 204 miniatures (15th cent.).

LEFT WALL (as we return). — 1ST BAY. 1st table-case, specimens of early illustrated books. 2nd table-case, Louis XIII. bindings, etc. 3rd and 4th table-cases (beyond the door). 18th cent. vignettes, by *J. Cars* and others. — 2ND BAY. Partition on the right: *J. Steen*, Fortune-teller; °*D. Teniers*, Card players; °*A. van Ostade*, The analysis. Above, *A. van de Velde*, Landscape; °*Janssens*, Dutch interior; °*Ruysdael*, Plains of Haarlem. Glass-case: Drawings by *Van Does*, *Berghem*, etc.; *Van der Meulen*, Louis XIV. and his staff (sketch). On the wall, *Van Everdingen*, Sea-piece; *Berghem*, A halt; °*Terburg*, The betrothed; *Weenix*, Merry company; °*Hobbema*, Windmills; *A. van de Velde*, Mercury and Argus; *Hobbema*, Forest-path; °*Gonzales Coques*, Company of artists (among them, Brouwer, G. Coques, etc.); *Berck-Heyde*, Landscape. Glass-case: Three drawings by *Rembrandt*; drawings and small sketches by *A. van de Velde*, etc. Partition on the left: Painting by *P. Codde*; °*G. Metsu*, Lady at the harpsichord; *Palamedes*, Interior; *J. van Ostade*, The farm; *N. Maas*, Embroiderer; *Cuyp*, Cows; °*Ruysdael* (above), The castle; *Palamedes*, Bad company; *Mieris* (above), The interrupted song. Glass-case: Drawings. — 3RD BAY. Partition on the right: Landscapes by *De Marne*, etc.; panels from the carriage of an Italian cardinal (18th cent.); small Louis XIV. bronzes. On the wall: *H. Robert*, Maison Carrée at Nîmes; specimens of *Boucher* and *J. Vernet*: °*Fragonard*, Shady walk; drawings by *Boucher* and *Lépicié*; *Watteau*, Studies of heads. On the commode in front, *Clodion*, Faun and Bacchante. On the wall, farther on: *Fragonard*, Garden of the Villa d'Este; *H. Robert*, Washerwomen in a park; *Pater*, Park-scene; *Oudry*, Dogs. On a commode, *Clodion*, Bacchante. Above, carriage-panels (see above). Left partition: *Leblond*, Portrait of Louis XV. (coloured engraving); *Clodion*, Bacchanalian scenes (low-relief's); *Chardin*, Monkey as antiquarian; *H. Robert*, The Colosseum. — The five Gobelins tapestries, of indifferent quality, on the left wall belong to the Dutuit Collection; the other tapestries, of excellent workmanship, came from the municipal Garde-Meuble.

CENTRAL CASES. Right Row, beginning at the entrance. — 1st Case: Watches; Renaissance jewelry; metal pitcher, said to have belonged to Luther; pax (Italian work; 16th cent.); at the end, on the left, bronze °Bust of a young man (Italian; 15th cent.). — 2nd Case: Venetian lustre-glass; °Chandelier, nearly perfect, in the famous Henri Deux ware or Oiron ware (2nd period), made at St. Porchaire, with the arms of France and monogram of Henri II.; on the left, °Feeding-bottle, in St. Porchaire fayence (1st period), with the monogram of the Connétable Anne de Montmorency and Madeleine de Savoie, his wife; to the right, similar feeding-bottle (1st period); lamp from a mosque (15th cent.); drinking-vessel in Venetian glass (15th cent.). — 3rd Case: Limoges enamels (16th cent.). Left side, triptych (Holy Family), by *Nardon Pénicaud*; °Female portrait, by *L. Limosin*; dish (scene from the story of Jason), by *J. Courteys*; other articles by N. Pénicaud and Courteys. Above, °Ewers illustrating the story of Jason, by *Courteys*;

goblet, salt-cellar, and triptych by *P. Raimond* and *N. Pénicaud*: triptych. At the end (r.), Neptune quelling the tempest, by *M. Didier*. Right side, *Adoration of the Magi, by *Jean II. Pénicaud*, after the print by A. Dürer (16th cent.); Descent from the Cross, by *J. Courteys*; enamelled casket with the labours of Hercules. At the end (r.), triptych. — Large Central Case: Illuminated books and MSS. Entrance side, De Consolatione by Boethius (miniatures by Verard; 1494); Heures de la Vierge Marie (15th cent.). Above, Relation des Funérailles d'Anne de Bretagne ou le Trespas de l Hermine regrettée, by *Pierre Choque* (1515). Exit-side, Poème d'Adonis, given to Fouquet by La Fontaine (1658); the Labyrinthe de Versailles (1667), with the arms of Louis XIV. — 4th Case (r.): Bound volumes, once owned by Mmes. de Maintenon, du Barry, and de Montespan, and by the statesmen Louvois, Fouquet, Richelieu, Colbert, etc. Above them, bindings of *Padeloup* (1583) and *Maioli* (1584); specimen of the style known as 'fanfare' (geometrical patterns filled in with foliated forms), attributed to *Eve*, etc.; *History of Herodotus; bindings in mosaic. — To the left of the exit: Bronze bust of Auguste Dutuit, by *P. Fosca* of Naples.

Left Row (as we return). 1st Case: On the left, bound volumes once owned by Henri III., Henri II. and Diane de Poitiers, Marie de Médicis, Marie Antoinette, etc. — 2nd Case: Right side, ivory hunting-horn; ivory votive plaque (Byzantine work; 10th cent.); ivory chaplets (French; 16th cent.); processional cross of Theodorus, in chased silver (Byzantine); carved saddle bow (German; 15th cent.), etc. Right end, *Ivory powder-flask (Italian; 16th cent.); above, knife-handle (15th cent.). Left side, two ivory bas-reliefs of scenes from the life of Christ (French; 14th cent.); two hunting-badges, enamelled (13th cent.). *Triptych of the Romanesque period ('reliquary of the true cross'): in the centre, double cross with two angels holding the spear and the sponge. Gilt fastening for a cope; two reliquaries (Rhenish, 13th and 14th cent.). Above, bone casket with representations of gladiators (Italian; 16th cent.); head of a crozier; processional image of the Virgin from the Abbey of Ourscamp (Romanesque; 12th cent.); ivory crozier (French; 14th cent.); ivory casket with scenes from the lives of the saints; two chandeliers (Limoges work; 12th cent.); censer. Left end, enamel (Scourging of Christ) attributed to Monvaerni. — 3rd Case: Louis XV. silver-work. Above, *Lepaute clock (Louis XVI.); Sèvres breakfast-service once belonging to Mme. Dubarry; two silver salt-cellars, by M. Bouty (1778). — 4th Case: Objects in lacquer, jade, and seladon porcelain.

Galerie des Antiques, entered through the door on the right.

On the left, Roman bronze head, found at Fins d'Annecy, in Haute-Savoie (3rd cent. A. D.). — Right wall, Bonus Eventus (bronze), from the same place. — 1st Case (by the wall). Below, small bronzes: weight shaped as pig; 59. Etruscan ewer; handle of a Macedonian situla; Hercules and Telephus. 1st shelf, small Roman toilet-vase; vase in the shape of a negro's head (Alexandrian art). 2nd shelf, chariot-pole in the form of a Greek warrior; Triton (Alexandrian); Roman scales; Jupiter hurling the thunderbolt; *Bust of Antonia (niece of Augustus, mother of Germanicus and Claudius), farther on, *Antonia as Venus; curious bronze amulet (bust of Mercury; Gallo-Roman, see p. 368); bust of the young Libyan Bacchus. Above, pottery, lecythi (oil-vases), and rhyta (drinking-horns). On the wall, bronze bust of Antoninus Pius (from Annecy; 3rd cent.). — 2nd Case Pottery. Below, hydriæ with red and black figures; 64. Hydria with Orpheus, satyrs, and mænads; cantharus (two young wrestlers and their instructor). In the centre, Tanagra figurines; lecythi with ornamental figures; 42. Hydria with Orpheus and the mænads; *52. Hydria (toilet of the Graces). Above, lecythi, Tanagra figurines, etc. — On the wall, Queen of Egypt as Isis, in green bronze (Græco-Egyptian work; 3rd cent. B. C.). — 3rd Case: Bronzes. Below, Jupiter (ancient Greek style); balance-weight in the form of a human skull surmounted by a butterfly; *Roman kettle-handle; Etruscan goddess; Thutmosis III. of Egypt. In the centre, *Group of two Etruscan figures found at Cività Castellana; Imhotep, Egyptian god of medicine. Above, bronze-plating from an Etruscan chariot; two bed-

heads. — On the wall, *Bacchus erect, green bronze of the 4th cent. B. C., found at Rome in 1880. — At the bottom, Roman bronze head, found at Fins d'Annecy (see p. 73).

Central Cases (as we return). 1st Case: Below, vase adorned with black figures, Athena on her chariot, Hercules and Hermes; goblets, rhyta, antique glass. Above, Greek vase with satyrs and mænads; Greek bronze mirror with graffiti (Venus); another with Helen (5th cent. B. C.); *Bronze-figure of sleep, with wings at the temples, found at Arles; *Cista from Palestrina with scenes from the Iliad; Greek shepherd (bronze; the eyes incrusted with silver), perhaps of the Alexandrian School (3rd cent.). Right end, mask of Medusa (glass-paste; 4th cent. B. C.). — 2nd Case: Fine medals of Lucretia Borgia, Malatesta da Rimini (by *Matteo de Posti*), and Sigismondo Malatesta (by *Bertolio*), etc. — 3rd Case: Left end, collar for a slave, with a Latin inscription signifying 'arrest me and take me back to Aprenianus Palatinus, at the Golden Napkin, on Mount Aventine, for I have run away'; mirror with graffiti; judiciary tesseræ; Greek coins (Syracuse); Roman coins. Right side, Etruscan earrings; Roman coins; mirror from Palestrina; necklet of gold coins. Right end, *Greek actor (coloured ivory); coins of Charles VII., etc. Right side, name-plate from an iron slave-collar with inscription; consular tesseræ; private seals. — 4th Case: *Large medal of Henri IV. and Marie de Médicis, by *G. Dupré*; medal of Georges d'Estouteville, cardinal-bishop of Rouen, who secured the rehabilitation of Joan of Arc (1457); *Medals of Francis I. by *Romelli*, of Catherine de Médicis by *G. Pilon*, etc. — 5th Case: Below, fine rhyta and other pottery. Right end (bronzes), voting-token of an Athenian judge. Above, rhyton with Bacchic scenes; *Phœnician patera (silver); chased silver handle. Below, rhyta, large cantharus, etc.

The handsome central court of the Petit-Palais, adorned with parterres, ponds, and statuary, is temporarily closed to the public.

The **Grand Palais** (Pl. R, 15; *II*), built by *Deglane*, *Louvet*, and *Thomas*, extends on the W. as far as the Avenue d'Antin. The façade is adorned with a double colonnade, and the building is crowned by flat domes. The sculptures of the central portico are by *Gasq*, *Boucher*, *R. Verlet*, *Lombard*, *C.* and *H. Lefebvre*, *Labatut*, *Barrau*, *Béguine*, *Charpentier*, etc. At the top, above the abutments, are two imposing quadrigæ (Harmony routing Discord and Immortality vanquishing Time), by *Récipon*. Behind the colonnade is a frieze in glass-mosaic, representing the Great Periods of Art, by *G. Martin*, after *Ed. Fournier*. The cupola of the vestibule is to be painted by *Bernard*. In this palace are held the annual exhibitions of paintings and sculptures, horse-shows, cycle and motor-car shows, agricultural exhibitions, and the like.

Beyond the Grand Palais, to the left, is the *Palais de Glace* (p. 43).

On the other side of the avenue are the *Pavillon de l'Elysée* (Restaurant Maire, p. 15), and the handsome *Théâtre Marigny* (p. 38). — On the grass-plot to the right of the Pavillon Maire is a marble *Statue of Alphonse Daudet* (1840-97), the novelist, by St. Marceaux, erected in 1902.

The park or *Carré des Champs-Elysées* extends as far as the *Rond-Point des Champs-Elysées* (Pl. R, 15; *II*), a circular space adorned with beds of flowers and six fountains, situated about midway between the Place de la Concorde and the Arc de l'Etoile. — In the Avenue Matignon (to the right of the Rond-Point) is the

house (No. 3) where the poet Heine died in 1856, with a large balcony on the 5th floor, where he often sat. — The *Avenue d'Antin*, which crosses the Rond-Point, extends on the N. to the Faubourg St. Honoré and *St. Philippe-du-Roule* (Pl. B, 15; *II*), a basilica in the classic style, built in 1769-1784 from designs by Chalgrin. The cupola is decorated with a Descent from the Cross, by Chassériau. At the S. end of the Avenue d'Antin is the Pont des Invalides (p. 219).

The *Avenue Montaigne*, which also begins at the Rond-Point, leads towards the Pont de l'Alma (p. 220).

Farther on, to the left of the Champs-Elysées, extends the modern *Quartier Marbeuf* (Métropolitain Stat.), consisting of handsome private residences. The Trocadéro (p. 225; Métrop. Stat.), about $^3/_4$ M. from this point, may be reached viâ the Rue Pierre-Charron. Farther on, to the left, is the vast *Elysée Palace Hotel* (p. 3).

The *Place de l'Etoile* (Pl. B, 12; *I*), so named from the star formed by the twelve different boulevards or avenues which radiate from it (see p. 76), occupies a slight eminence, formerly known as the Montagne du Roule. In the centre rises the —

***Arc de Triomphe de l'Etoile**, the largest triumphal arch in existence, and visible from almost every part of the environs of Paris. Begun by Napoleon I. in 1806, in memory of the battle of Austerlitz, from designs by *Chalgrin* (d. 1811), it was completed by Louis Philippe in 1836. It consists of a vast arch, 96 ft. high and 48 ft. wide, intersected by a lower transversal arch, 61 ft. high and 27 ft. wide. The whole structure is 162 ft. in height, 147 ft. in width, and 73 ft. in depth. The arch conveys a somewhat heavy impression when approached. The huge pillars of masonry on which it rests are adorned with colossal trophies, 36 ft. high, with figures 16 ft. high. The final top member is still wanting.

The following groups adorn the E. façade: on the right, *Rising of the people in 1792 at the summons of the Genius of War, by *Rude*, the finest of the four groups; above it, the Obsequies of General Marceau (1796), by *Lemaire*. On the left, Triumph of Napoleon after the Austrian campaign, and the Peace of Vienna (1810), by *Cortot*; above it, Mustapha Pasha surrendering to Murat at the battle of Aboukir (1799), by *Seurre the Elder*. — The bas-reliefs on the frieze surrounding the monument represent the departure and the return of the troops, by *Brun*, *Jacquot*, *Seurre*, and *Rude*.

On the W. façade: on the right, Resistance of the French to the invading armies in 1814, by *Etex;* above it, Passage of the bridge of Arcole (1796), by *Feuchères*. On the left, the Blessings of Peace (1815), by *Etex;* above it, the Taking of Alexandria (1798; Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chaponnière*.

The reliefs on the N. side, by *Gechter*, represent the battle of Austerlitz (1805). On the S. side is the battle of Jemappes (1792), by *Marochetti*.

The figures of Victory in the spandrels are by *Pradier*. A series of 30 shields on the cornice above the entablature are inscribed with the names of different victories, while the names of 142 other battles appear on the vaulting of the principal arch. On the vaulting of the transversal arch are recorded the names of officers of the Republic and of the Empire, the names of generals who fell in battle being underlined (386 in all). The figures of Victory in relief under these names relate to successes gained in the East, North, and South.

The coffin of Victor Hugo (d. May 22nd, 1885) lay in state beneath the arch on June 1st, 1885, before its transference to the Panthéon (see p. 279).

The *Platform*, to which a spiral staircase of 273 steps ascends, commands a noble *Prospect (adm. 10 till 4 or 6, free, but a small fee, for a charitable object, is expected by the attendant). Best view towards evening, and in a W. wind after rain.

To the E. the Champs-Elysées and the Grand Palais (right); farther on, the Louvre, beyond which rise the Tour St. Jacques, the Hôtel de Ville, etc. To the right of the latter, the towers of Notre-Dame and the lofty dome of the Panthéon, with St. Etienne-du-Mont on the left and, nearer, the dome of the Sorbonne; in front the belfry of St. Germain-des-Prés, on the right the two towers of St. Sulpice and, nearer, the double spires of Ste. Clotilde; to the right, in the distance, the dome of the Val-de-Grace church; nearer, the gilded dome of the Invalides; in the distance, the belfry of Montrouge church; nearer, the Eiffel Tower and the Trocadéro. To the left of the Louvre (N.E.) appear the low dome of the Bourse, the Vendôme Column, the green roof of the Madeleine, the heights of Père-Lachaise and Belleville, with the Crematorium and the churches of La Croix and Belleville; in front are the Opera House, and the church of St. Augustin. Farther to the N. is the white church of the Sacré-Cœur on Montmartre, and in the distance, the cathedral of St. Denis, and, to the left, the hills of Montmorency and Cormeilles, etc. To the W., the Avenues of the Grande Armée and de Neuilly, which it is proposed to extend as far as the forest of St. Germain-en-Laye; Mont Valérien, with the hills of St. Cloud and Meudon farther to the left. At our feet stretches the Avenue du Bois-de-Boulogne.

Of the twelve avenues which radiate from the Place de l'Etoile there remain to be mentioned the *Avenue de Friedland*, with the *Monument of Balzac* (1799-1850), by Falguière; the *Avenue Hoche*, leading to the Park Monceau (770 yds.; see p. 217); the *Avenue de la Grande-Armée* (p. 218), continuing the Avenue des Champs-Elysées towards Neuilly (p. 218); the *Avenue du Bois-de-Boulogne* (p. 230); the *Avenue Kléber* (Métropolitain Stat.), leading straight to the Trocadéro (tramway) and passing the pretty *Palais de Castille* (No. 19), the property of the late Queen Isabella of Spain; and the *Avenue Victor-Hugo*, leading to the Bois de Boulogne viâ the Porte de la Muette (Pl. R, 5; p. 230).

In the Place Victor Hugo (Pl. R, 9; Métropolitain Stat.) rises the *Victor Hugo Monument*, in bronze, by E. Barrias. The poet (1802-85) is represented standing on a rock flanked by allegorical figures of Drama, Lyric Poetry, Satire, and Fame, the pedestal being adorned with reliefs. His death took place at his house, No. 124 in the Avenue (comp. above).

To the right of the arch (in coming from the Champs-Elysées) is a station of the *Métropolitain* (see Appendix, p. 36), the tramway to *St. Germain-en-Laye* (p. 366), and other tramways.

2. The Boulevards.

For the *Métropolitain Stations* in the proximity of the Grands Boulevards, see the Appendix, p. 36.

The broad Rue Royale leads to the N. from the Place de la Concorde (p. 63) to the Madeleine, the starting-point of the Boul. Malesherbes (p. 216) on the left, and the Grands Boulevards (p. 78) on the right.

The ***Madeleine**, or *Church of St. Mary Magdalen* (Pl. R, 18; *II*), is built in the style of a Roman temple. It was begun in 1806, on the foundations of a church of the 18th cent., by Napoleon I., who intended it for a 'Temple of Glory'. The architect was *P. Vignon*. Louis XVIII. desired to make it an expiatory church with monuments to Louis XVI. and Marie Antoinette. It was finished in 1842, from designs by *Huvé*. The church is 354 ft. in length, 141 ft. in breadth, and 100 ft. in height. The building, which is destitute of windows, is constructed exclusively of stone. It stands on a basement about 11 ft. in height, and is surrounded by an imposing colonnade of massive Corinthian columns. The niches in the colonnade contain thirty-four modern statues of saints. The relief in the tympanum of the principal façade (S.), by *Lemaire*, represents the Last Judgment. The bronze *Doors*, 34½ ft. in height and 16 ft. in breadth, are adorned with illustrations of the Ten Commandments, by *Triqueti*.

The *Interior (open to visitors from 1 to 6 p.m.; when the front gate is closed, entrance by the choir) forms a single spacious hall, with side-chapels, behind which are colonnades bearing galleries. The ceiling consists of three cupolas and a hemicycle. In the spandrels are figures of the Apostles, by *Pradier*, *Rude*, and *Foyatier*.

Sculptures and paintings in the chapels: to the right, Marriage of the Virgin, by *Pradier;* to the left, Baptism of Christ, by *Rude;* right, Ste. Amélie, by *Bra*, and the Conversion of Mary Magdalen, by *Schnetz;* left, St. Vincent de Paul, by *Raggi*, and Christ at the house of Simon the Pharisee, with Mary washing the Saviour's feet, by *Couder;* right, The Saviour, by *Duret*, and Mary at the foot of the Cross, by *Bouchot;* left, The Virgin, by *Seurre*, and Angels announcing the Resurrection to Mary, by *Cogniet;* right, Ste. Clotilde, by *Barye*, and Mary Magdalen praying in the desert, with angels, by *Abel de Pujol;* left, St. Augustine, by *Etex*, and Death of Mary Magdalen, by *Signol*.

On the High Altar is a group in marble by *Marochetti*, representing Mary Magdalen being borne into Paradise by two angels. — At the back of the altar, in the apse, is a mosaic by *Gilbert-Martin*, representing Jesus Christ and personages from the New Testament. Above is a large fresco by *Ziegler*, representing Christ in the act of receiving and blessing the chief champions of Christianity in the East and West; below is Napoleon receiving the imperial crown from the hands of Pope Pius VII.

The Madeleine is famed for its sacred music and orchestral performances on great festivals and during Passion Week. Comp. also p. 41.

Behind the church is a *Statue of Lavoisier* (1743-94), the chemist, by E. Barrias, erected in 1900. The pedestal is adorned with reliefs representing Lavoisier in his laboratory, with his wife, and the great chemist instructing his pupils, Condorcet, Lagrange, Laplace, Lamarck, Monge, etc. An inscription at the back records his discoveries.

In front of the church, on the right of the Rue Royale, is a marble *Statue of Jules Simon* (1814-96), the philosopher, by Puech (1903); on the base, reliefs in gilt bronze. Behind the statue is Simon's former house.

For a description of the Boulevard Malesherbes, St. Augustin, etc., to the N.W. of the Madeleine, see p. 215. — *Omnibuses* and *Tramways*, see the Appendix pp. 28, 30.

The **Grands Boulevards, or *Boulevards Intérieurs*, over 30 yds. in width at places, extend in a semicircle round the old town, from the Madeleine to the Place de la Bastille, and owe their origin to the embellishment of the city undertaken by Louis XIV. The name, which recalls the 'bulwarks', or fortifications, that surrounded the city in the middle ages, recurs in the 'Boulevards Extérieurs' that encircled the capital until 1860, and in the 'Boulevards d'Enceinte' (enclosure) which skirt the fortifications in the interior of the city. Since 1852 the name has been applied to numbers of thoroughfares which have nothing whatever to do with 'bulwarks'. The 'Great Boulevards', commonly known *par excellence* as '*The* Boulevards', constitute the centre of Paris life. A walk from the Madeleine to the Place de la République at about four o'clock in the afternoon will afford the stranger an admirable insight into the general character of Paris. The pavements are then crowded with passengers, while elegant carriages, motor-cars, cabs, and omnibuses throng the roadway. The top of an omnibus (Madeleine-Bastille line) will afford a pleasant rest in case of need.

Many of the boulevards, as well as some of the avenues and other principal streets, are paved with wood. The side-walks for foot passengers are of asphalt and flanked with trees. When a tree dies, as frequently happens, the gap is speedily filled by a full-grown substitute. Outside the cafés and brasseries are rows of chairs and little tables. Public benches are placed at intervals along the pavement, also chairs at 10 c., while there is a constant succession of newspaper and flower kiosques, advertising-columns, etc. At several of the crossings 'refuges' have been erected for pedestrians, and the police are introducing the London system of arresting the traffic from time to time.

The *Boulevard de la Madeleine* (Pl. R, 18; *II*), the first of the series, is also one of the shortest (240 yds.). In the Rue de Sèze, No. 8 (r.), which diverges from it to the left, is the *Galerie Georges Petit* (p. 41).

The *Boulevard des Capucines (Pl. R, 18-21; *II*), which comes next, extends to beyond the Place de l'Opéra. On the left, the *Olympia* (p. 38), and, farther on, the *Café de la Paix* and the *Grand Hôtel* (p. 3). On the right, the *Glacier Napolitain* (p. 22).

The Place de l'Opéra (Pl. R, 18; *II*), which is intersected by the Boulevard des Capucines, is one of the finest in Paris. Five broad streets radiate from it. To the S. run the *Rue de la Paix* (on

the right) with the Vendôme Column in the background (p. 86); the *Avenue de l'Opéra* (p. 88; in the centre), with the *Cercle Militaire* at the acute angle which it forms with the Rue de la Paix; and the *Rue du Quatre-Septembre* (on the left), leading to the Bourse (p. 202). To the N., on the right and left of the Opera, are the *Rue Halévy* and the *Rue Auber*, the latter leading to the Gare St. Lazare (p. 208). The *Rue Boudreau*, to the left of the Rue Auber, leads to the small Square de l'Opéra, adorned with a Pegasus by *Falguière*. Continuation of the Boulevard, p. 81.

Part of the Place de l'Opéra is still encumbered with the excavation-works of the *Métropolitain* (see p. 28). Three lines, one below the other will run underneath this Place: the uppermost line, from the Avenue de Villiers to Ménilmontant, the metal roof of which will support the roadway of the Place; the intermediate line, from the Palais-Royal to the Place du Danube; and the lowest line, from Auteuil to the Madeleine.

The ***Opera House** (Pl. R, 18; *II*), a sumptuous edifice bearing the inscription '*Académie Nationale de Musique*', designed by *Chas. Garnier*, was begun in 1861 and completed in 1874. It is the largest theatre in the world, covering an area of 13,596 sq. yds. (nearly three acres); but it contains seats for 2156 persons only (La Scala at Milan, 3600). No adequate idea of its vast dimensions can be obtained without walking round the exterior, or viewing it from some elevated position. The site alone cost 420,000*l.* and the cost of building amounted to 1,460,000*l.* There is hardly a variety of marble or costly stone that has not been used in its construction.

The Principal Façade, which, notwithstanding the richness of its ornamentation, has a somewhat heavy and depressed appearance, is approached by a broad flight of steps, and consists of three stories. On the groundfloor is the *Portico* with its seven arches, the piers of which are embellished with four large groups of statuary and four statues, *viz.*, from left to right: Lyric Poetry by *Jouffroy*, Music by *Guillaume*, Idyllic Poetry by *Aizelin*, Declamation by *Chapu*, Song by *Dubois* and *Vatrinelle*, Drama by *Falguière*, Dance by *Carpeaux*, and Lyric Drama by *Perraud*. Above the statues are medallions of Bach, Pergolese, Haydn, and Cimarosa. On the first floor is a *Loggia*, with thirty Corinthian monolithic columns, sixteen of which, 33 ft. in height, are of stone, while the fourteen smaller columns are of red marble, with gilded bronze capitals, and form a kind of frame to the windows with balconies of green Swedish marble. In the intervening spaces are medallion busts, in gilded bronze, of the great musical composers. Above the loggia the façade terminates in a richly sculptured attic, embellished with gilded theatrical masks, and with colossal gilded groups by *Gumery*, one on each side, representing Music and Poetry attended by the Muses and Goddesses of Fame. In the centre of the building rises a low dome (visible from a distance only), and behind it a huge triangular pediment, above the stage, crowned with an Apollo with

a golden lyre, by *A. Millet*, and flanked with two Pegasi by *Lequesne*. — There is also a pavilion in the centre of each of the LATERAL FAÇADES, that on the left side ('Pavillon d'Honneur') having a double carriage-approach. In front is the *Monument of Charles Garnier*, the architect (1825-98), by Carpeaux (1903). The pavilion on the other side is the covered carriage-entrance for regular subscribers. The lateral façades are adorned like the principal one with busts of composers and (in the pediments) allegorical figures. On the right, in the Rue Halévy and the Rue Gluck, is a series of fine candelabra or torch-holders, in bronze, designed by *Carrier-Belleuse*. — Performances, see p. 35.

*INTERIOR. Passing through the gilded gates, we first enter the VESTIBULE, containing the ticket-offices and adorned with statues of Lulli, Rameau, Gluck, and Händel. Opposite to us is the **Grand Staircase ('Escalier d'Honneur')*, the chef-d'œuvre of Garnier. Visitors who take their tickets at the door have to ascend to their places by side-staircases, but they may inspect the Grand Staircase in the 'entr'actes'. The steps are of white marble, and the balustrades of *rosso antico*, with a hand-rail formed of Algerian onyx. Thirty coloured monolithic marble columns rise to the height of the third floor. The ceiling-frescoes by *Pils*, beginning on the right, represent Minerva restraining the Primitive Forces before the Gods of Olympus, Apollo in his Chariot, the Instructiveness of the Opera, and the Triumph of Harmony. The handsome door on the first landing, flanked by bronze caryatide figures of Tragedy and Comedy with drapery of coloured marble, and the bronze groups supporting the lamps should also be noticed.

Below the grand staircase, in a room reached from the subscribers' entrance (see above), are the *Bassin de la Pythonisse*, a fountain with a priestess of Apollo in bronze, seated on a tripod, by *Marcello* (a pseudonym of the Duchess of Colonna), and a marble statue of Music, by *Delaplanche*.

The AUDITORIUM, or 'Salle', fitted up in the most elaborate style, is rather overladen with decoration, which, however, has already begun to fade. There are five tiers of boxes. The spring of the arches, the 'avant-scènes', etc., on the fourth tier are adorned with figures and heads. Above are a handsome frieze and numerous small windows in the shape of lyres. The ceiling-paintings, by *Lenepveu*, represent the hours of the day and night.

The STAGE is 196 ft. in height, 178 ft. in width, and 74 ft. in depth. Communicating with it is the *Foyer de la Danse*, the end of which is formed by a mirror 23 ft. broad and 33 ft. high. This foyer, to which subscribers only are admitted, has portraits of celebrated 'danseuses' and other paintings by *Boulanger*.

The *FOYER DU PUBLIC, one of the most striking features of the Opera House, is entered by the 'Avant-Foyer', the vaulting of which is adorned with mosaics designed by *Curzon*, and executed by Salviati, representing Diana and Endymion, Orpheus and Eury-

dice, Aurora and Cephalus, and Psyche and Mercury. The Foyer itself is 175 ft. long, 42 ft. wide, and 59 ft. in height. Five windows and two doors lead from the Foyer to the Loggia (view). Opposite the windows are huge mirrors, 23 ft. high, separated by twenty columns bearing statues emblematical of the qualities required by an artist. At the ends are also two monumental chimneypieces with Caryatides of coloured marble. The fine but somewhat faded paintings are by *Baudry*. On the ceiling are Melody and Harmony in the centre, with Tragedy and Comedy at the sides. Over the chimneypieces are Mount Parnassus and the Poets of Antiquity. The other paintings represent the Muses, with the exception of Polyhymnia, the Music of different nations, and Dancing.

In the passage to the left as we quit the auditorium are paintings of the Months, by *Clairin;* the rotunda *(buffet)* at the end is decorated with tapestry designed by *Mazerolle*, representing Wine, Ices, Pastry, and Fishing.

The Pavillon d'Honneur (p. 80), Rue Auber, contains (on the 1st floor, to the right) a *Library*, belonging to the Opera, and the small *Musée de l'Opéra* (open on week-days 11-4). To the left in the latter is a portrait of Gluck. The glass-cases on either side contain dolls in theatrical costumes and models of theatres since the 17th century. In the table-case at the entrance are miniatures of Lulli, Grétry, etc. Farther on (l.), Spontini's pianoforte; Rossini's clock. In the table-case at the end, leathern masks of dancers (18th cent.); shirt of the Duc de Berry (p. 195), stained with blood; bomb thrown at Napoleon III. by Orsini (1858). On either side, marble busts, including those of Mme. Miolan-Carvalho (p. 244), by *Franceschi*, and Mme. Guimard (1743-1816), by *Merchi*.

At the extreme end of the Boulevard des Capucines, on the left, are the *Théâtre du Vaudeville* (p. 36) and the Rue de la Chaussée-d'Antin, at the end of which appears the church of La Trinité (p. 208). On the left, also, the *Café Américain* (p. 22).

The ***Boulevard des Italiens** (Pl. R, 21; *II*, *III*), which we next enter, is the most famous and fashionable of all the boulevards. It was so named in 1783 from the old Théâtre des Italiens, which has been replaced by the Opéra Comique (p. 82). At No. 33, on the right, is the handsome *Pavillon de Hanovre* (the groundfloor occupied by Christofle, the silversmith), built in 1760, restored in 1887. The house of Marshal Richelieu (1757) previously stood on this site. On the left (No. 28) the *Théâtre des Nouveautés* (p. 37), with the Théâtrophone (p. 40). On the right are the large building of the *Crédit Lyonnais*, and, a little farther on, the *Magasin des Manufactures de l'Etat* (p. 44). The other end of the Rue Taitbout (l.) is the starting-point of the Boul. Haussmann (p. 215). Then follows the Rue Laffitte, at the corner of which stood the once celebrated *Maison-Dorée Restaurant*. On this site was the house of Mme. Tallien (1775-1835). At the end of the street is the church of Notre-Dame-de-Lorette (p. 206), while the Butte-Montmartre, with the church of the Sacré-Cœur (p. 209), rises in the distance. At the corner of the Rue Le Peletier is the *Café Riche*, in the Louis XV. style.

On the right of the Boulevard are the Rue Favart and the Rue Marivaux, between which is the **Opéra Comique** (Pl. R, 21, *II*; p. 35). The theatre, which was burned in 1887, was rebuilt in 1893-98 by *Bernier*, with its façade in the small Place Boïeldieu, as before. The six caryatides and the ornamental heads on the exterior are by *Allar*, *G. Michel*, and *Peynot*. In niches are statues of Poesy and Music by *Guilbert* and *Puech*. At the top of the steps are two massive candelabra in red granite. — The box-office is in the Rue Marivaux, near the boulevard.

Interior. In the vestibule are marble statues of Lyric Opera and Comic Opera, by *Falguière* and *Mercié*, and a monument to Bizet, by *Falguière*. Gounod also is to be commemorated here. — The paintings on the grand staircase on the right are by *Fr. Flameng*: Tragedy (Sophocles causing the Œdipus Coloneus to be recited to his judges). Dance, and Vice fleeing before Truth and Satirical Comedy (on the ceiling). Those on the grand staircase on the left are by *L. O. Merson:* Music and Song in the middle ages, Heroic Hymn, and Elegy. – The vestibule of the foyer is decorated by *J. Blanc*. — Grand Foyer: *Gervex*, The 'Ballet de la Reine' at the Louvre, in presence of Henri III. and Catherine de Médicis, Théâtre de Nicolet at the fair of St. Laurent; *Maignan*, Dance of the Notes (scenes from comic operas). — In the saloon next the Rue Favart (buvette): *Toudouze*, Dance, Music, Musical Pastoral of the 13th cent., Glorification of Music (ceiling-painting). — In the saloon on the other side: *Raph. Collin*, Romance, Ode, Inspiration, Truth animating Fiction (ceiling-painting). — The ceiling painting in the auditorium, by *Benj. Constant*, represents Fame, Symphony, Song, and Poetry, surrounded by typical figures from the operas performed here.

The Boul. des Italiens ends on the E. at the *Rue de Richelieu* (right; pp. 201-195) and the *Rue Drouot* (left; p. 205). On the right are the offices of the *Temps* and of the *Journal des Voyages*, whose windows are kept well supplied with photographs from its correspondents. In the Rue Drouot on the left, at No. 9, is the *Hôtel des Ventes Mobilières*, and farther on are the offices of the *Figaro* (p. 52).

The *Hôtel des Ventes Mobilières*, or *Hôtel Drouot*, is noted for the extensive sales of works of art, which take place between Jan. and May, generally at 2 p.m. Strangers are advised to refrain from bidding, unless accompanied by an habitué. The sales are for cash, and 5% is added to the purchase-price for expenses.

We now reach the **Boulevard Montmartre** (Pl. R, 21; *III*). On the right diverges the *Rue Vivienne*, leading to the (3 min.) Bourse (p. 202) and the Palais-Royal (p. 89). Farther on, on the same side, are the *Théâtre des Variétés* (p. 36) and the *Passage des Panoramas;* on the left are the *Passage Jouffroy* and the *Musée Grévin* (p. 40). Finally on the right and left diverge the *Rue Montmartre* and the *Rue du Faubourg-Montmartre*, two important thoroughfares.

At No. 3, Rue Feydeau, to the right of the Rue Montmartre, is the *Office National du Commerce*, established to facilitate and encourage the intercourse of French manufacturers and merchants with foreign countries. The Rue Montmartre (⅔ M. in length) debouches at the Halles Centrales (p. 188). About halfway down, at the corner of the Rue St. Sauveur, is the sign 'Au Soleil d'Or', the finest in old Paris, dating from early in the 18th century.

The **Boulevard Poissonnière** (Pl. R, 21-24; *III*) owes its name to the Rue Poissonnière (p. 83), through which most of the fish was

formerly brought to the market. Immediately on the left is the attractive shop of *Barbedienne & Co.*, dealers in bronzes (p. 45); on the right, the *Café-Concert Parisiana* (p. 39); on the left the *Taverne-Restaurant Brébant*. At No. 9 are the offices of the *Matin*, where photographs of personages of the day are always on view. Farther on, to the left of the Boulevard, diverges the small *Rue de Rougemont*, at the end of which is seen the *Comptoir National d'Escompte*, rebuilt in 1883, the doorway decorated with symbolic statues by A. Millet. At the end of the Boulevard are the *Rue Poissonnière* and *Rue du Faubourg-Poissonnière*, on the right and left.

No. 21, Rue Poissonnière, a house dating from 1660, was occupied in 1787 by Grétry, the composer. — In the Rue du Faubourg-Poissonnière, No. 15, is the Conservatoire de Musique.

The **Conservatoire de Musique et de Déclamation** (Pl. R, 21, 21; *III*), which stands on the site of the old Académie Royale de Musique, founded in 1795, and which is about to be removed elsewhere, exists for the purpose of training singers and actors for the national stage, and has a teaching-staff of over 70 and about 700 pupils. Pupils are admitted by competition and receive their training gratuitously. Winners of the *Grand Prix* are awarded an annual allowance of 3000 fr. for four years, during which they visit Italy and Germany for the purpose of perfecting themselves in their art. The most distinguished students are entitled to an engagement in one of the subsidized theatres. The Conservatoire, which is now under the management of Théodore Dubois, has been at various times presided over by Cherubini (1795-1804), Auber (1842-70), and Ambroise Thomas (1871-96). — Concerts, see p. 40.

The Conservatoire possesses a valuable *Collection of Musical Instruments*, in the second court, next the Rue du Conservatoire, from which it may be entered. It is open on Mon. to visitors provided with a pass from the office of the Beaux-Arts, Rue de Valois 3, and to the public on Thurs., 12-4. It contains numerous instruments remarkable either as works of art or for their historical associations. — There is also a *Musical Library*, the most important of its kind in existence (open 10-4, closed Sun. and holidays).

A little farther on, at the corner of the Rue Ste. Cécile and the Rue du Conservatoire, is the church of **St. Eugène** (Pl. R, 21, 24; *III*), a Gothic edifice, built in 1854-55 from the designs of L. A. Boileau. The interior is supported by cast-iron columns.

In the Rue des Petits-Carreaux (Pl. R, 21, 24; III), at No. 26, is the *Cour Lamoir*, with an ancient passage which led into the famous 'Cour des Miracles'. Of this nothing now remains, but from the 13th cent. up to the time of Louis XIV. it was the favourite haunt of beggars and vagrants. Victor Hugo gives an admirable description of it in 'Notre-Dame de Paris'. — Near by, in the Rue Montorgueil, is the quaint old 16th cent. inn of the 'Compas d'Or' (Nos. 72-64; courtyard).

The Boulevard Poissonnière is succeeded by the **Boulevard Bonne-Nouvelle** (Pl. R, 24; *III*). On the left are the *Théâtre du Gymnase* (p. 36), the *Restaurant Marguéry*, the *Rue d'Hauteville* (at the end of which is seen the church of St. Vincent-de-Paul, p. 204), and the 'grand magasin' of *La Ménagère* (p. 47).

A few paces to the right of the boulevard, in the Rue de la Lune, is **Notre-Dame-de-Bonne-Nouvelle** (Pl. R, 24; *III*), a church built in 1624 on the site of the Chapel of Ste. Barbe, which was destroyed during the siege of Paris by Henri IV. (1593) and reconstructed in 1823-30. It contains a handsome marble group in high-relief by Ch. Desvergnes, representing the Memory of the Dead (in the first chapel on the right). The large chapel of the Virgin, to the left of the nave, is painted in fresco by Aug. Hesse. The other paintings are by Schnetz, Alaux, and A. de Pujol. — The shop

of the *Brioche de la Lune* in this street is noted for its 'brioches'. — André Chénier the poet (1762-94) lived at No. 97 in the Rue de Cléry (inscription), which crosses the Rue Poissonnière (p. 83).

The **Boulevard St. Denis** (Pl. R, 24; *III*), which comes next, has the *Rue du Faubourg-St-Denis* on the left, and the *Rue St. Denis*, one of the oldest streets in Paris, on the right.

The **Porte St. Denis**, between the two last-named streets, is a triumphal arch, erected after 1673, from designs by *Fr. Blondel*, to commemorate the victories of Louis XIV. in Holland and the district of the Lower Rhine. It is 81 ft. high and has a single archway. The piers are adorned on both sides with obelisks in relief covered with military trophies. At the bases of the obelisks on the front are represented, on the left, vanquished Batavia (Holland), and on the right the river-god of the Rhine. The relief above the arch on the same side represents the Passage of the Rhine by Louis XIV. in 1672; the relief on the other side, the Capture of Maastricht (1673). The sculptures, designed by *Girardon* and executed by the brothers *Anguier*, were almost entirely remodelled in 1886-87.

The handsome streets which diverge a little farther on to the left and right are the *Boulevards de Strasbourg* and *de Sébastopol*, which, continued on the S. by the Boul. du Palais (p. 255) and Boul. St. Michel (p. 263), intersect Paris from the Gare de l'Est (p. 204) on the N. to the Observatoire (p. 326) on the S., a distance of $2^1/_2$ M. The Gare de l'Est is visible at the end of the Boulevard de Strasbourg. Beyond the end of the Boulevard de Sébastopol rises the dome of the Tribunal de Commerce (p. 258).

We next reach the **Boulevard St. Martin** (Pl. R, 27, 24; *III*). The carriage-way was lowered in 1845, to facilitate traffic, while the foot-pavements retain their original height. Several theatres (see p. 33) are situated on the left side of this boulevard, *viz.* the *Théâtre de la Renaissance* (p. 37), the *Théâtre de la Porte St. Martin*, burned by the Communards but rebuilt in 1873, the *Ambigu-Comique*, and the *Folies Dramatiques* (the last in the Rue de Bondy).

The **Porte St. Martin** (Pl. R, 24; *III*), a triumphal arch, with three openings, 57 ft. in height, designed by *Pierre Bullet*, was erected by the city in honour of Louis XIV. after 1675. The reliefs, on the S. side by *Le Hongre* and *Legros the Elder* and on the N. side by *M. Desjardins* and *G. Marsy*, represent the Capture of Besançon, the Capture of Limburg, and the defeat of the Germans, Spaniards, and Dutch.

A little to the S., in the Rue St. Martin, is the *Conservatoire des Arts et Métiers* (p. 191).

The **Mairie of the 10th Arrondissement** (Pl. R, 26; *III*) with its conspicuous tower, in the Rue du Faubourg-St-Martin, about 300 yds. from the Porte, is a tasteful structure of 1893-96, designed by *E. Rouyer* in a Renaissance style not unlike that of the Hôtel de Ville. In the interior the staircase and the gallery in three stories may be mentioned. The Salle des Fêtes, on the first floor, to the back, contains a large high-relief by Dalou, representing the brotherhood of nations.

The Boulevard St. Martin terminates in the **Place de la République**, formerly called the *Place du Château-d'Eau* (Pl. R, 27; *III*). This handsome square occupies the site of an ancient bastion belonging to the fortifications removed by Louis XIV., but did not receive its present regular shape until 1880. — On the N.E. side is the *Caserne du Château*, formerly called the Caserne du Prince Eugène (1858), a barrack constructed by Napoleon III. to command the boulevards. Near it is the *Hôtel Moderne* (p. 8). — The centre is embellished with a bronze Statue of the Republic, by the brothers *Morice*, erected in 1883, which is 32 ft. high to the top of the olive-branch. The stone pedestal, 50 ft. in height, is surrounded with seated bronze figures of Liberty, Equality, and Fraternity, and adorned with twelve bas-reliefs in bronze, by *Dalou*: Taking the oath in the Jeu de Paume; Capture of the Bastille; Renunciation of privileges; Festival of the Federation; Meeting of the Constituent Assembly; Volunteers enrolling; Battle of Valmy; Combat of the 'Vengeur'; Resumption of the tricolor in 1830; Provisional Government of 1848; September 4th, 1870; National Fête, July 14th, 1880. In front is a bronze lion with the urn of 'suffrage universel'.

Several important streets diverge from the Place de la République. To the S.E. is the *Boulevard Voltaire* (p. 237); to the E. runs the *Avenue de la République*, leading to Père-Lachaise (p. 237). To the N.E., between the hotel and the barracks, the *Rue du Faubourg-du-Temple* leads to Belleville (p. 233; cable-tramway in ¼ hr., 10 c.). Near the point where it crosses the Canal St. Martin is a small square, on the Quai de Valmy, with a bust of *Frédr. Lemaître* (1800-76), the actor, by P. Granet. To the N.W. diverges the *Boulevard de Magenta*, which leads past the Gare de l'Est and the Gare du Nord (p. 29) to Montmartre (the dome in the distance advertises the position of the Magasins Dufayel, p. 209). To the S.W. are the old *Rue du Temple*, leading to the Hôtel de Ville, and the wide *Rue de Turbigo*, more to the right, descending to the Halles Centrales (p. 188). — *Tramways*, *Omnibuses*, and *Cable Tramway* from the Place de la République, see Appx.

Between the Boul. Magenta and the Boul. St. Martin is the **Bourse du Travail** (Pl. R, 27; *III*), planned by Bouvard. It was erected in 1889-90 by the city of Paris and placed at the disposal of the trade-councils ('syndicats professionnels'), with a view to superseding the private 'registry' offices.

The **Boulevard du Temple** (Pl. R, 27; *III*) is named from its proximity to the old Temple quarter (p. 194). It was at one time the fashionable promenade of the citizens, when the centre of Paris lay more to the E. than at present, and contained numerous theatres (comp. the views in the Musée Carnavalet, p. 193). — The *Théâtre Déjazet* (p. 37), at No. 41, was built in 1852.

The **Boulevard des Filles-du-Calvaire** (Pl. R, 26; *III*), which comes next, derives its name from an ancient nunnery (1633-1790). At its N. end, to the left, is the *Cirque d'Hiver* (p. 38).

The **Boulevard Beaumarchais** (Pl. R, 26; *III*, *V*), named after Caron de Beaumarchais (1732-99), the author, who owned a considerable part of the E. side of the street, the last of the Great Boulevards, is also the longest (820 yds.). — At No. 99 (Rue St. Claude 1) is the house where the famous Cagliostro lived (d. 1795). Nos. 21-23 mark the house of Ninon de l'Enclos (d. 1706), built by Hardouin-Mansart.

The **Rue St. Claude**, to the right, leads to the church of **St. Denis-du-Saint-Sacrement** (Pl. R, 26; *III*), in the Rue de Turenne. The church, in the neo-classic style, dates from 1823-35 and contains (in the chapel to the right of the entrance) a Descent from the Cross, by *Eug. Delacroix*, and a fine statue of Ste. Geneviève by *Perraud* (1868). Paintings in the choir by *A. de Pujol*. — No. 54 in the Rue de Turenne (now a school) was occupied by President de Gurgues (1728); No 60 was the residence of the chancellor Boucherat and (until 1901) the Convent of St. Elizabeth. The court of No. 23, formerly inhabited by Colbert de Villacerf (1740), should be noticed. — In the Rue Thorigny (almost opposite the Rue St. Claude) is a beautiful house (No. 5) dating from the 17th century.

The Boulevard Beaumarchais ends at the *Place de la Bastille* (p. 174). — Restaurants in the Eastern boulevards, see p. 19.

3. From the Western Boulevards to the Louvre.

The Place Vendôme lies about midway between the W. boulewards and the Rue de Rivoli (p. 90). It is reached from the Place de l'Opéra by the broad Rue de la Paix (Pl. R, 18; *II*), which prior to 1814 was called the Rue Napoléon, and has long been famous for its jewellers' shops and great dressmaking establishments.

The buildings in the **Place Vendôme** (Pl. R, 18; *II*) were partly constructed by *J. Hardouin-Mansart* (1708). The Place was then embellished with an equestrian statue of Louis XIV. by Girardon, and was known as the Place Louis-le-Grand. This statue was replaced at the Revolution by a statue of Liberty, and the name of the square changed to Place des Piques. In 1800 the erection of a column in memory of the soldiers who fell in the first campaigns of the Republic was contemplated, but in 1806 the Senate decided for the present column in honour of Napoleon I. The Place owes its present name to a palace erected here by Henri IV. for his son, the Duc de Vendôme. In the centre rises the —

Colonne Vendôme, an imitation of Trajan's column at Rome, 142 ft. in height and 13 ft. in diameter. It was designed by *Gondouin* and *Lepère*, its erection being supervised by *Denon*. The column is constructed of masonry, encrusted with plates of bronze (designed by *Bergeret*) forming a spiral band nearly 300 yds. in length, on which are represented memorable scenes of the campaign of 1805, from the breaking up of the camp at Boulogne down to the Battle of Austerlitz. The figures are 3 ft. in height, and many of them are portraits (reduced model at the Mint, see p. 285). The metal was obtained by melting down 1200 Russian and Austrian cannons. At the top is a statue of Napoleon in his imperial robes, after *Chaudet*. Visitors are no longer permitted to ascend.

The vicissitudes of the Vendôme Column reflect the political history of France. In 1814 the statue of Napoleon was taken down by the Royalists, and under the Restoration it was replaced by a monster fleur-de-lis surmounted by a white flag. The metal was used in casting the equestrian statue of Henri IV. (p. 254). In 1831 Louis Philippe caused a new statue of the emperor, in a greatcoat and three-cornered hat, to be placed on the

summit, but Napoleon III. replaced this in 1863 by one resembling the original figure. The column was overthrown by the Communards in 1871, but as the fragments were preserved, it was re-erected under President Mac-Mahon in 1875.

The street beyond the Place is the *Rue Castiglione* (Pl. R. 18; *II*), which joins the Rue de Rivoli (p. 90) near the Hôt. Continental.

The first cross-street is the long *Rue St. Honoré* (Pl. R, 18; *II*), to the W. Here, on the left, are the *Nouveau Cirque* (p. 38) and the *Church of the Assumption* (No. 263; sometimes closed), a building of the 17th cent., with a somewhat heavy dome. In the cupola is an Assumption by Ch. de la Fosse.

The Church of the Assumption was once the chapel of the convent of the Dames de l'Assomption (1670), which extended to the 'Orangerie' of the Tuileries. Secularised in 1793, it was converted into the barracks of the 'Cent-Suisses'. — Farther on, No. 398, is the house of the carpenter Duplay, where Robespierre lodged; at that time it had only one story, the general arrangement of which is unaltered (see the small court on the left); at No. 271, at the corner of the Rue St. Florentin, is the ancient tavern of the 'Saint Esprit', famous under the Revolution, with a fine wrought iron grille on which is a representation of the Holy Ghost. Retracing our steps, we notice on the left a series of old houses tastefully decorated (specially Nos. 366 and 362). On the right, No. 231, the former novitiate-convent of the Feuillants (p. 66), with a pediment on the façade.

St. Roch (Pl. R, 18; *II*), in the E. part of the Rue St. Honoré, was erected in 1653-1740 from designs by *Jacques Lemercier*, but the façade, with its two rows of Doric and Corinthian columns, was designed by *Robert de Cotte*, and executed by his son *Jules de Cotte*.

Interior. The vault over the nave is of remarkable width. On the pillar to the left of the main portal is a medallion of *Corneille* (d. 1684), who is buried in the church. The chapels of the aisles were decorated in the early part of the 19th cent. with paintings, now faded and visible only in bright weather. The subjects of the paintings are indicated by the names of the chapels; *viz.*, on the left, Chapelle des Fonts, St. Nicolas, de la Compassion, Ste. Suzanne, St. Denis, St. Vincent-de-Paul, St. Joseph, St. François Xavier, and St. Carlo Borromeo; on the right, as we return, Chapelle Ste. Madeleine, Ste. Catherine, Ste. Thérèse, Ste. Clotilde, Ste. Geneviève, of the Apostles, St. Stephen, and Chapelle des Monuments. In the 1st chapel to the left: Baptism of Christ, a group in marble, by *Lemoine*. — 3rd Chapel: Mater Dolorosa, by *Bogino*. — 4th Chapel: Monument of the *Abbé de l'Epée* (1712-1789), founder of the Deaf and Dumb Asylum (p. 321), by *Préault*. — In the transepts, from left to right: St. Augustine, by *d'Huez*; St. Andrew, by *Pradier*; Agony in the Garden, by *Falconet*; St. Roch, by *Coustou*, etc. The other side-chapels contain eight large reliefs, by *Deseine*, representing scenes from the history of the Passion.

To the left and right, behind the high-altar, are paintings, by *Lethière* and *Restout*, of Christ appearing to Mary Magdalen and the Presentation in the Temple. — Upon the altar of the 1st chapel of the retro-choir: Nativity, a group in marble by *Michel Anguier*. — In the ambulatory are paintings by *Schnetz*, *Thomas*, *Delorme*, and *Restout*. — In the *Chapelle du Calvaire* (the 2nd), which is separate from the other two (door on the left): the Crucifixion, by *Duseigneur*, Christ on the Cross, by *Mich. Anguier*, with a Magdalen by *Lemoine* (bearing the features of the daughter of the painter Mignard, from whose monument it was taken), and the Entombment, by *Deseine*. — In the last chapel but one, as we return towards the entrance: Monument of Charles II. de Créquy, Governor of Paris (d. 1687), by *Coyzevox*. — Last chapel: Monuments of Marshal Fr. de Créquy (d. 1687), of Cardinal Dubois (d. 1729), by *Guill. Coustou*, and of Comte d'Harcourt, Henri de Lorraine (d. 1666), by *Renard*; busts of Mignard (d. 1695), by *Desjardins*, and of the landscape-gardener Le Nôtre (d. 1700), by *Coyzevox*; monument

of the astronomer Maupertuis (d. 1759), by *d'Huez*, etc. — St. Roch is noted for its music (10 a.m. on Sun.).

It was in the Place in front of St. Roch, extending at that time as far as the Tuileries Garden, that the Royalists who attacked the Convention on 5th Oct., 1795, placed their best battalions. Bonaparte, however, by a vigorous attack overwhelmed the soldiers of St. Roch, thus stifling the counter-revolution in its birth.

The *Rue des Pyramides*, to the E. of St. Roch, leads on the S. to the small *Place de Rivoli*, with an equestrian statue of *Joan of Arc*, in gilded bronze, by Frémiet. Beyond this Place is the Rue des Tuileries (p. 65).

Farther to the E. the Rue St. Honoré traverses the Place du Théâtre-Français (see below), skirts the Magasins du Louvre, and ends near the Halles Centrales (p. 188).

Beyond the Places du Théâtre-Français and du Palais-Royal, to the left of the Rue St. Honoré, begins the *Rue de Valois* (Pl. R, 21; *III*). Here (Nos. 6-8) is the house ('Hôtel Mélusine') built by Richelieu, now the Boeuf à la Mode restaurant (p. 18), with a handsome gilded balcony. In the *Rue des Bons-Enfants*, farther on, to the left (Pl. R, 21; *III*), No 7, is the dark Passage Henri IV., constructed under the buildings of the old Théâtre Molière. Nearly opposite (No. 8) is one of the entrances to the old cloister of St. Honoré (interesting courtyard). At No. 19, the mansion of the Chancellerie d'Orléans (1700), restored by Boffrant, has some pretty reliefs of children above the doors in the passage. Returning to the Rue St. Honoré, we notice, between Nos. 184 and 188, another entrance to the cloister of St. Honoré. — For a description of the rest of this street, see pp. 91, 92.

The **Avenue de l'Opéra** (Pl. R, 18-21; *II*), which runs due S. from the main façade of the Opéra, abounds in handsome and attractive shops. It has been left without trees, so as not to interfere with the view of the opera-house.

The *Place du Théâtre-Français* (Pl. R, 21; *II*), at the end of the Avenue de l'Opéra, is embellished with two handsome modern fountains by Davioud, with nymphs in bronze by Carrier-Belleuse and Moreau, and with a monument to *Alfred de Musset* (p. 218), by Mercié (1904). The *Métropolitain* has a station here (see Appx., p. 36).

The **Théâtre Français** (Pl. R, 21; *II*), which cannot be said to be of imposing appearance, was restored by *Guodet* after the fire of March 8th, 1900. It has been used for the performances of the *Comédie Française* since 1799, but existed previously (since 1787) under the name of Variétés-Amusantes. It was altered in 1860-64, and a new façade was added in 1873. The entrance under the portico is adorned with large medallions in marble of Molière, Racine, Corneille, and Victor Hugo, by *D. Puech*.

Most of the sculptures which it contained were saved from the fire. In the Vestibule are statues of Talma, the tragedian (d. 1826), by *David d'Angers*, and of the celebrated actresses Rachel (d. 1858), as 'Phædra', and Mars (d. 1847), as 'Célimène' (in Molière's 'Misanthrope'), by *Dumont*. Staircase: Gobelins tapestry, representing the Crowning of Molière, after *J. Blanc*; Zaire, by *Claude* and *Galland*; Iphigenia, by *Doucet* and *Galland*. To the right and left of the staircase: busts of C. Delavigne and Chénier, by *David d'Angers*; exit-gallery: (r.) Dumas the Elder, by *Chapu*; (l.) Diderot, by *Lescorné*. To the right and left of the landing: Balzac, by *Vasselot*; Musset, by *Mezzara*; in the centre, busts of Dumas the Younger and Emile Augier. In the foyer:

Bust of Victor Hugo (to the left as we enter); the ceiling-painting, Triumph of Truth, by the younger *Dubufe;* °Statue of Voltaire (d. 1778), by *Houdon;* chimneypiece with a relief representing comedians crowning the figure of Molière, by *Lequesne;* and busts of celebrated French dramatists by *Houdon, Caffieri*, etc. The four caryatides to the right and left of the stage are by *Thomas*. The new curtain, painted by *H. d'Espoui* and *Calbet*, represents a corner in the Park of Versailles.

The theatre possesses a collection of furniture and other objects which belonged to Molière and other dramatic authors and actors (seen by special permission only) and a library (shown on request 2-4; entrance from the Palais-Royal side), containing autographs of Talma, wreaths presented to actors, etc. (fee to the concierge).

The Théâtre Français forms the S.W. wing of the Palais-Royal.

The Palais-Royal (Pl. R, 21; *II*) **is formed of two quite distinct parts: the *Palace* properly so called, and the *Garden* surrounded with *Galleries*, behind.**

The palace was erected by Cardinal Richelieu in 1619-36, from designs by *J. Lemercier*, and named the *Palais-Cardinal* until 1643. Richelieu, who died there in 1642, bequeathed it to Louis XIII., and it was occupied by Anne of Austria with her two sons, Louis XIV. and Philip of Orleans, then in their minority. Since then the building has been called the *Palais-Royal*. It was subsequently enlarged by *Fr. Mansart*. Louis XIV. presented it to his brother Duke Philip of Orleans, whose son, *Philip of Orleans* (d. 1723), regent during the minority of Louis XV., afterwards indulged here in his notorious orgies. After the burning of the opera-house in 1763, some large new buildings, chiefly on the side next the Place du Palais-Royal, were erected by *P. L. Moreau*, the architect. *Philippe Egalité*, grandson of the regent, led a scarcely less riotous and extravagant life than his grandfather, and in order to replenish his exhausted coffers caused the garden to be surrounded with houses, which he let to professional gamblers, shopkeepers, etc. The cafés on the ground-floor soon became a favourite rendez-vous of democrats and malcontents. It was here that *Camille Desmoulins* called the populace to arms on 12th July, 1789, two days before he led them to the capture of the Bastille (p. 174). From 1801 to 1807 the palace was the seat of the Tribunate, which in 1804 conferred imperial hereditary rights on the Consul Napoleon Bonaparte. In 1815 the Orleans family returned thither and remained until 1848. Under the Second Empire Prince Jérôme Napoleon, the former King of Westphalia (d. 1860), and his son, Prince Napoleon, resided here. In 1871, the Communards set the Palais-Royal on fire; since its restoration it has been occupied by the *Conseil d'Etat*.

Except on the S. side, the Palais-Royal is surrounded by houses and is entered by unobtrusive passages. Entering from the S., we cross the palace-courtyard and enter the GARDEN, a promenade scantily shaded by a quadruple row of small trees, with a circular basin of water and a couple of flower-beds. It is embellished with sculptures, *viz.*, from S. to N.: Eurydice bitten by a serpent, by *Nanteuil;* Mercury, by *Cugnot;* the Snake Charmer, by *Thabard;* Boy struggling with a goat, by *Lemoine;* the Versailles Diana, after the antique; and a Youth bathing, by *Espercieux*. Up to the time of the second Empire a constant stream of people coming or going from the Cité (p. 253) to the W. boulevards passed through the garden, which was surrounded with large cafés and handsome shops. A few jewellers' and similar shops, in the *Galerie de Valois* and the *Galerie de Beaujolais* on the E. and N., are still dimly reminiscent of the past, but even among these are some 'to let'. The *Cafés* are popular in summer, when a military

band plays in the afternoon (see p. 41). The chairs are let at 10 c. each; the benches are free. — At the end of the W. arcade, at the corners of the Rue de Montpensier and the Rue de Beaujolais, is the *Théâtre du Palais-Royal* (p. 37), of the same period as the Théâtre Français, and originally known as 'Théâtre des Petits Comédiens du Comte de Beaujolais'. Adjoining it, in the Galerie d'Orléans, is a large hall containing the collections of the *French Colonial Office*, including a small commercial museum (daily 2-5, except Sun. & Mon.).

Behind the statue of Eurydice is a small cannon which is fired automatically at noon precisely by means of a burning-glass.

To the N. of the Palais-Royal, in the Rue de Richelieu, is the *Bibliothèque Nationale* (p. 195).

To the N.E., in the Rue de la Vrillière (Nos. 1-3), is situated the **Banque de France** (Pl. R, 21; *III*), formerly a private mansion (Hôtel de la Vrillière), built by *Mansart* in 1635, restored by *R. Cotte*, and subsequently remodelled. It was the residence of the Princesse de Lamballe, and contains a handsome apartment of the 18th cent. called the *Galerie Dorée*, which may be visited on application.

The Bank of France, founded in 1800, is not a state-institution, but, like the Bank of England, is a private joint-stock bank, though subject, of course, to the control of the government. It has the sole right of issuing notes in France. The cellars contain bullion, diamonds, and other valuables, worth in all several milliards of francs, guarded with the most elaborate precautions. At No. 2 Rue de la Vrillière is an old house with turrets, and a spiral balcony.

For the adjacent *Place des Victoires*, see p. 201.

The **Place du Palais-Royal** (Pl. R, 21; *II*), which faces the S. façade of the Palais, invariably presents an animated scene, principally owing to the numbers of omnibuses which traverse it. Almost in the centre is a station of the *Métropolitain* (see Appx., p. 36). On the W. side are the *Grand-Hôtel du Louvre*, with a restaurant on the groundfloor, and, farther on, the *Café de Rohan;* to the E. are the *Grands Magasins du Louvre* (p. 44), and to the S., on the farther side of the Rue de Rivoli, the *Ministry of Finance*, occupying a portion of the New Louvre (p. 93).

The ***Rue de Rivoli** (Pl. R, 18, 20, 23; *II*, *III*, *V*), one of the main arteries of Paris, was begun in 1802, and was so named in honour of Bonaparte's victory over the Austrians at Rivoli in 1797. It was not completed until 1865, under Napoleon III. Beginning at the Place de la Concorde, it runs to the E., parallel with the Seine, as far as the Rue St. Antoine, which connects it with the Place de la Bastille. The houses in the W. portion of the street (as far as the Louvre) are all modelled on the same lines, *i.e.* with an arcaded gallery below and balconies on the upper stories.

Following the Rue de Rivoli to the E. from the Palais-Royal, we observe on the right, beyond the Finance Ministry the N. façade of

the *Vieux Louvre* (see also the historic plan, p. 93). To the left, farther on, and partly concealed by the arcades, is the *Temple de l'Oratoire*, a church erected by the priests of the Oratoire in 1621-30, but now used as a Protestant place of worship (p. 50). A statue of *Admiral Coligny*, one of the victims of the Night of St. Bartholomew (p. 167), by Crauk, was erected here in 1889; it represents the admiral between Fatherland and Religion. The façade of this church is in the Rue St. Honoré (pp. 87, 92; No. 145), on the site of the former Hôtel du Bouchage, where Jean Châtel made an attempt on the life of Henri IV.

At this point the arcades terminate and the Rue de Rivoli is intersected by the ***Rue du Louvre*** (Pl. R, 20; *III*), by which we turn to the right. Station of the *Métropolitain*, see Appendix, p. 36. — The remainder of the Rue de Rivoli is described at p. 167, and the N. portion of the Rue du Louvre at p. 187.

The S. portion of the Rue du Louvre, which terminates at the Seine, passes an open space. To the right we have a good view of the E. façade of the *Vieux Louvre*, with its colonnade (p. 93). In the gardens, at the S. E. angle, is the equestrian statue of Velazquez (p. 94).

Opposite rise the *Mairie of the 1st Arrondissement* (Louvre) and the church of St. Germain-l'Auxerrois. The rose-window in the façade of the mairie is the outcome of an ill-judged attempt to make it harmonize with the church. The 'Salle des Mariages' inside is adorned with paintings by Besnard. The tower, which was built merely in order to fill up the gap between the two structures, has a peal of bells which sound at 11 a.m. and 4 p.m.

The church of St. Germain-l'Auxerrois (Pl. R, 20; *III*), founded in the 6th century, dates in its present Gothic form from the 12-16th centuries. The façade, which is pierced with a rose-window of Flamboyant tracery and flanked by two hexagonal turrets, is preceded by a porch. When the gate is closed visitors are admitted by the right side-entrance. — The signal for the massacre of St. Bartholomew (Aug. 24th, 1572; p. 104) was given from the little bell-tower of this church, to the right of the transept.

The Interior, to which the lowness of the roof gives a depressed character, consists of nave and double aisles. — The large chapel to the right of the entrance is closed by modern Gothic woodwork, and contains a Tree of Jesse, in stone, of the 14th cent., several paintings, and stained glass by *Amaury-Duval*. The handsome woodwork of the 'Banc d'Œuvre', or churchwardens' pew (in the nave, to the left), was designed by *Le Brun* and *Perrault*. Behind is a Gothic screen of carved wood, with the Story of Christ and the Virgin. — The marble *Basin* for holy water in the S. transept. is by *Jouffroy*. The pillars of the choir were converted into fluted columns in the 18th century. — The fourth chapel to the right of the ambulatory, beyond the sacristy, contains monuments to the chancellor Etienne d'Aligre (d. 1635) and his son (d. 1677). The chapel beyond the apse contains two statues from a mausoleum of the Rostaing family (1582-1645). — The **Chambre des Archives*, formerly the treasury, which is reached by a spiral staircase, is situated above the side-door on the left of the porch (apply to the verger, 9.30-11; fee). This is a paved room dating from the 15th cent., in perfect preservation, with a wooden ceiling and

Gothic windows; the cupboards and lamp are of the same period. By the left wall is an altar-screen of the 16th century.

From this church the Rue des Prêtres-St-Germain-l'Auxerrois leads to the S. to the *Place de l'Ecole* (Pl. R, 20; *II*), on the right. The gabled house here (No. 5), with its king-post, dates from the time of Francis I.; No. 4 is the tavern of 'La Mère Moreaux', noted for brandy 'chinois'.

Diverging from the Place de l'Ecole on the left is the ancient *Rue de l'Arbre-Sec* (Pl. R, 20; *II*), where the Hôtel des Mousquetaires (No. 4), the balcony adorned with a mask, still stands. D'Artagnan (d. 1673), the hero of the 'Trois Mousquetaires', is said to have lived here. — Beyond the Rue de Rivoli, at the corner of the Rue St. Honoré, on the left, is a fountain designed by Soufflot in the place of one which used to stand (under Francis I.) in the middle of the street beside the Croix du Trahoir, an ancient gallows-tree. It is ornamented with stalactites and a charming nymph by *Boizot* (an inscription at No. 141, Rue St. Honoré, refers to it). — Nearly opposite, *Rue St. Honoré* (p. 87) No. 96, is the site of the house where Molière was born (inscription almost illegible). To the right of the fountain, in the same street, is a row of interesting old houses (Maison du Marteau d'Or, No. 54, of the 18th cent., with a large circular balcony). Lastly, at No. 33, beyond the Rue du Pont-Neuf, the wine-shop 'A l'Enfant Jésus' has an ancient grille of wrought iron (see p. 23), the design consisting of vine-branches, with the monogram of Christ surmounted by the Child. We return thence in 5 min. to the Rue du Louvre, by the Rue St. Honoré.

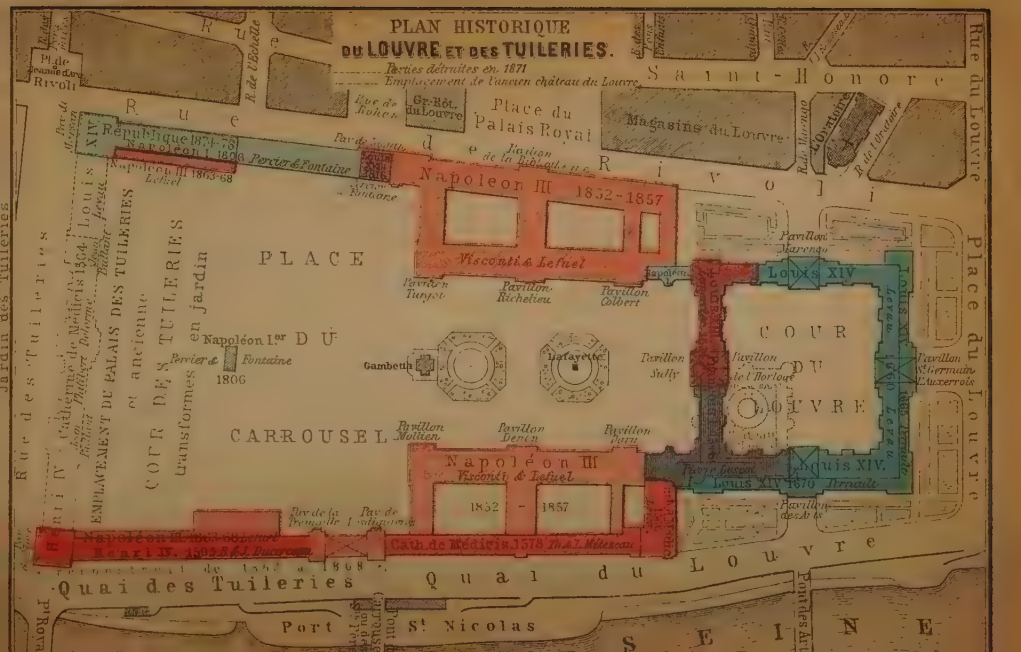
From the S. end of the Rue du Louvre the Pont-Neuf is visible, with the statue of Henri IV. (p. 254); beyond it rises the dome of the Pantheon (p. 276).

4. Palace and Galleries of the Louvre.

The **Louvre (Pl. R, 17, 20; *II*), the most important public building at Paris, both architecturally and on account of its treasures of art, rises between the Rue de Rivoli and the Seine.

The Louvre perhaps derives its name from an ancient rendez-vous of wolf-hunters, known as the *Lupara*, *Lupera*, or *Louverie*. It is usually supposed that *Philip Augustus* (1180-1223) erected the first castle here; it is at any rate certain that, when that monarch was constructing the new city-walls he also built the massive corner-tower of which the foundations were discovered in 1885 in the cellar below the Museum of Antiquities (p. 96). The plan and extent of the mediæval château were made plain by the excavations of 1865 and are now indicated by a white line on the ground in the S.W. corner of the Cour du Louvre. It was not, however, until the time of *Charles V.* (1364-80), who removed his treasury and library to it, that the château was fitted up in the handsome style appropriate to a royal residence. Scarcely a trace of these buildings now remains. In 1527 *Francis I.* (1515-47), an indefatigable builder, tore down the old tower and modernized the château, and a little later he undertook to rebuild it entirely. The growth of the building may be traced in the adjoining *Historical Plan*. The works were directed by *Pierre Lescot*†, one of the greatest architects of the early French Renaissance period, who was also retained by *Henri II.* (1547-59) and his successors, until his death in 1578. To Lescot is due half the wing to the W. and S. of the Vieux Louvre with its frontage on the Seine, and also the adjacent Pavillon du Roi on the S. These 'pavilions' are a distinguishing feature of French palaces; they were placed either at the angles or in the centre of the façade, and are reminiscent of the mediæval towers. The rich three-storied ²Façade in the W. court, the work of *Jean Goujon* and *Paul Ponce*, is justly considered the most perfect monument of Francis I.'s time.

† For details regarding the artists, see List at the end of the Handbook.


PLAN HISTORIQUE
DU LOUVRE ET DES TUILERIES.
Parties détruites en 1871
Emplacement de l'ancien château du Louvre
Rue de Rivoli
Rue Saint-Honoré
Rue du Louvre
Place du Palais Royal
Magasins du Louvre
Gr-Rôt. du Louvre
Rue de Rohan
Rue de l'Echelle
Pl. de la Fontaine de Gve
Rue des Pyramides
Rue de Marengo
Rue de l'Amiral de Coligny
Rue de l'Oratoire
Rue de Castiglione
Rue de Mondovi
Rue de Valois
Rue de Beaujolais
Rue de la Bibliothèque
Rue de la Banque
Rue Croix des Petits Champs
Rue Vivienne
Rue Neuve des Petits Champs
Rue Richelieu
Rue de Rivoli
Rue des Tuileries
Jardin des Tuileries
Quai des Tuileries
Quai du Louvre
Pont des Arts
Port St Nicolas
SEINE
PLACE
CARROUSEL
COUR DES TUILERIES
transformées en jardin
EMPLACEMENT DU PALAIS DES TUILERIES
et ancienne
Napoléon 1er DU
Napoléon III 1852-1857
Visconti & Lefuel
Napoléon III
Visconti & Lefuel
1852 - 1857
Louis XIV
COUR DU LOUVRE
Louis XIV. 1670 Ternaux
Louis XIV. Lescot
Louis XIV. Perrault
Louis XIV. Lemercier
Pavillon Marengo
Pavillon Turpin
Pavillon Richelieu
Pavillon Colbert
Pavillon Mollien
Pavillon Denon
Pavillon Daru
Pavillon Sully
Pavillon de l'Horloge
Pavillon Lescot
Pavillon St Germain l'Auxerrois
Pavillon des Arts
Gambetta
Lafayette
Napoléon 1er 1806
Perrier & Fontaine
Napoléon III 1863-68
Lefuel
Cath. de Médicis 1578 Th. & J. Milesean
Pav. de la Princesse
Pav. de l'Infante
Pav. de la Reine
Pav. de la Comtesse d'Angoulême
Pav. de la Comtesse de Soissons
Pav. de la Comtesse de Provence
Pav. de la Comtesse d'Artois
Pav. de la Comtesse de Beaujolais
Pav. de la Comtesse de Vendôme
Pav. de la Comtesse de Penthièvre
Pav. de la Comtesse de Lamballe
Pav. de la Comtesse de Polignac
Pav. de la Comtesse de Noailles
Pav. de la Comtesse de Rochechouart
Pav. de la Comtesse de Montmorency
Pav. de la Comtesse de Chevreuse
Pav. de la Comtesse de Luynes
Pav. de la Comtesse de Rohan
Pav. de la Comtesse de Soubise
Pav. de la Comtesse de Guéménée
Pav. de la Comtesse de Lamballe
Pav. de la Comtesse de Polignac
Pav. de la Comtesse de Noailles
Pav. de la Comtesse de Rochechouart
Pav. de la Comtesse de Montmorency
Pav. de la Comtesse de Chevreuse
Pav. de la Comtesse de Luynes
Pav. de la Comtesse de Rohan
Pav. de la Comtesse de Soubise
Pav. de la Comtesse de Guéménée

After the death of Henri II. his widow, *Catherine de Médicis* (d. 1589), during the reigns of her sons *Francis II.* (1559-60), *Charles IX.* (1560-74), and *Henri III.* (1574-89), continued the erection of the S. wing, and in 1566-76 *P. Chambiges* built to her order the so-called 'Petite Galerie', a wing originally of one story overlooking the Seine. She next proceeded to build the 'Grande Galerie' or Galerie du Bord de l'Eau, said to have been carried out by *Thibaut Métezeau*, which was to connect the Louvre with the old Palais des Tuileries (p. 67) dating from the same period.

Henri IV. (1589-1610) employed *Louis Métezeau*, the son of Thibaut, to add a second story to both the 'Grande Galerie' (extending to the Pavillon Lesdiguières) and the 'Petite Galerie', the execution of the latter work being entrusted to *Fournier* and *Coing*. This second story forms the present Grande Galerie and Galerie d'Apollon. The extension of the gallery to the Pavillon de Flore was also accomplished during the latter part of Henri IV.'s reign (see, however, p. 94).

Operations on a grander scale were conceived by *Louis XIII.* (1610-43). Hitherto the original proportions had been adhered to, the new buildings merely replacing the original structures on two sides of the quadrangle. But now the scope of the undertaking was quadrupled. The king's choice of architects fell on *Jacques Lemercier*, and in 1624 he laid the foundation-stone of the Pavillon de l'Horloge, in the centre of the new W. wing. The eight caryatides which adorn it were executed by *J. Sarazin*. The W. wing was completed by Lemercier, who also began the N. wing.

Under *Louis XIV.* (1643-1715) *Louis Levau* (d. 1670) succeeded Lemercier in 1659; he rebuilt the Galerie d'Apollon after its destruction by fire in 1661. Various architects, among them Bernini, who was summoned from Rome, were consulted as to the design of the great E. façade. Eventually the work was entrusted to *Claude Perrault*, a physician, whose imposing Colonnade, consisting of twenty-eight Corinthian columns in pairs, is scarcely in keeping with the older parts of the edifice. Perrault designed also the façade looking towards the Seine. In 1676 the work was suspended, and soon afterwards was almost entirely abandoned. The 'Grand Monarque' had lost interest in everything but his palace of Versailles. His successors, too, preferred Versailles or the Tuileries to the Louvre.

The completion of the Louvre was not seriously resumed until *Napoleon I.* came to the throne. In 1805 he ordered a thorough restoration of the edifice, and commanded his architects, *Perrier* and *Fontaine*, to construct a N. connecting-gallery between the Tuileries and the Louvre. This wing had been completed as far as the Pavillon de Rohan (see p. 94) when the Emperor was deposed. In 1848, after another period of inactivity, the original plan of connecting the Louvre and the Tuileries was once more proceeded with. On July 25th, 1852, *Napoleon III.* undertook the erection of the new buildings, employing for the purpose *Visconti* (d. 1853) and then *Lefuel*, who completed the N. gallery in 1857, at a cost of 36 million francs (£40,000 *l.*). Finally, the S. gallery (next the Seine), greatly enlarged and, in its W. portion entirely remodelled, was completed (1863-68). The latter's rich, but somewhat heavy façades, with their projecting domed pavilions, their Corinthian columns, their porticos and caryatides, their 86 statues of celebrated Frenchmen, and their 63 groups of allegorical statues, harmonize in their general arrangement only with the Vieux Louvre. — All these buildings taken together constitute the largest and most splendid palace in the world, embracing a superficial area of about 45 acres, or three times as great as the Vatican including St. Peter's. They consist of two main divisions: the *Vieux Louvre*, the four wings of which enclose the large E. court, and the *Nouveau Louvre*, comprising the two palaces on the N. and S. of the Square du Louvre and the wings extending to the pavilions of the Tuileries on the W.

Since 1793 the Old Louvre has been used as a Museum. Part of the S. wing of the New Louvre also contains collections, the rest of the building being chiefly occupied by the *Ministère des Finances*.

A pleasant stroll, before or after visiting the **Galleries**, may be enjoyed in the Jardin des Tuileries. The magnificent vista of the Place de la Concorde and the Champs-Elysées (see p. 69) is well seen from here. A walk along the Quai du Louvre, whence the facades on the S. of the Louvre can be seen, should also not be omitted. The central portion, the palace built by Catherine de Médecis in 1556-76, is the finest, embodying as it does all the charm of the early French Renaissance. The W. wing, too, towards the Pavillon de Flore (p. 67), has preserved features dating from Henri IV.'s time, in spite of the alterations which it underwent at the hands of Napoleon III. The passage connecting the two blocks between the Place du Carrousel and the Pont du Carrousel was constructed under Napoleon III. Flanking the entrance opposite the Pont des Saints-Pères are colossal statues symbolising the Mercantile Marine and the Navy, by *Jouffroy*: above, the Genius of the Arts, a bronze figure by *Mercié*, in high-relief. The entrance on the opposite side, in the Rue de Rivoli, facing the Rue de Rohan, is under the *Pavillon de Rohan*, the gilded façade of which is adorned with eight statues of generals, including that of Marceau, by *J. Thomas*.

The small gardens on the outside of the Vieux Louvre are adorned with monuments of artists. To the left, in front of the colonnade, is an equestrian statue of *Velazquez* (1599-1660), by Frémiet; farther to the left is the monument of *Fr. Boucher* (1703-70), by Aubé, then that of *Raffet* (1804-60), with the drummer from his 'Review of the Dead', by Frémiet; and beyond that is a fine monument to *Meissonier* (1815-91), by Mercié. — Below the first window on this side, coming from the garden, is a handsome gilded balcony with the monogram of Louis and Anne of Austria. Near it was the window whence Charles IX. is said to have fired on the Huguenots on the Night of St. Bartholomew.

For *Restaurants* in the neighbourhood of the Louvre, see p. 19.

THE GALLERIES OF THE LOUVRE.

The Louvre Collections are open gratis to the public daily, except Mondays, New Year's Day, Ascension Day, July 14th (Fête Nationale), and, unless they happen to fall on a Sunday, Assumption (Aug. 15th), All Saints (Nov. 1st), and Christmas Day. The picture and sculpture galleries are open in summer (April 1st-Sept. 30th) 9 a.m.-5 p.m. on week-days, and 10-4 on Sun. and holidays; in winter daily 10-4; nearly all the other collections, including the Rothschild Donation (p. 155), from 11 to 4 or 5. The sole exception to this rule is the Gallery of Casts (*Salle des Moulages*, p. 96), which is open only on Tues. and Sat. 1-4 or 5 p.m.

The best time for visiting the galleries is as early as possible in the morning, as they are often crowded in the afternoon, particularly on Sundays. On dark and foggy days the museum is occasionally closed. — Overcoats, sticks, and umbrellas may be left in the *vestiaires* at the principal entrances (fee optional). Visitors should notice where their belongings are placed. Ten minutes after closing-time all articles not claimed are taken to the foot of the Escalier Henri II. (not the grand-staircase). — Conveniences for the use of visitors are to be found off the Galerie Mollien and RR. VII and IX of the picture-gallery (comp. Plans); keys kept by the custodians.

Persons desiring to copy in the Louvre or Luxembourg apply to the *Administration des Musées*, the office of which is in the S.W. angle of the court of the Vieux Louvre (Pl. M). The conditions and regulations are posted up in the various galleries.

The director of the National Museums is *M. Homolle*, the well-known archæologist. Departmental keepers: MM. *Héron de Villefosse* (Greek and Roman Antiquities), *Pierret* (Egyptian Antiquities), *Lafenestre* (Paintings, Drawings, and Engravings), *Heuzey* (Oriental Antiquities and Antique Pottery), *Michel* (Mediæval, Renaissance, and Modern Sculpture), and *Migeon* (Objects of Art).

The history of the **Louvre Collections** dates from the time of the French monarchs of the Renaissance of the 16th cent., who were not only

intimately connected with Italy in their political relations, but paid enthusiastic homage to Italian culture. Foremost among patrons of art and collectors was *Francis I.* He summoned several Italian artists to his court, and it was an open secret that the way to gain his favour was to beg his acceptance of some work of art. More than once he essayed to enlist the services of Michael Angelo and he cherished the desire of forming a collection of casts of antique masterpieces. His efforts, however, were but partly successful. It was not until the accession of *Louis XIV.*, whose ambition it was to shine in every sphere, that it became the fashion both with persons of the highest rank and members of the middle class (like Crozat), to make collections of treasures of art. The royal collections, known collectively as the 'Cabinet du Roi', which included even at the beginning of the 17th cent. a number of very valuable pictures, was enriched by the addition of 647 paintings and 6000 drawings, acquired principally through the purchase of collections belonging to Cardinal Mazarin and the banker Jabach. In 1710 the oil-paintings numbered 2376. The Revolution converted the Louvre into a museum, and it was thus that the idea of centralising the art collections of the country took shape. Various treasures distributed throughout the royal palaces, in churches, and in the suppressed monasteries were united here, and the museum was opened in 1793. At length, when the French armies returned to Paris from Italy, the Netherlands, and Germany, laden with treasures of art, the Louvre Collection became *par excellence* the museum of Europe and was so celebrated under the name of the 'Musée Napoléon', that the Allies in 1814 did not venture to restore its treasures to their former owners. The act of restitution was, however, performed in 1815, but many fine paintings and statues still remained in Paris, and the collections of the Louvre can still boast of being the most extensive and valuable on the continent. They have moreover constantly been increased by purchases, such as the *Tochon* and *Durand* collections of antique vases, in 1818 and 1825; those of *Revoil* (1828) and *Campana* (1862; 200 Italian paintings and numerous antique vases); and by gifts and bequests, like those of *Sauvageot, Thiers, Double, Lemir, Grandidier*, and specially *La Caze* (1869; 275 pictures). In 1902 the *Alfred de Rothschild Donation* (p. 155) was installed here, and in 1903 the *Thomy-Thiéry Collection* (p. 162).

The rooms of the Louvre are so numerous that it takes 2 hrs. to walk through them all without stopping. The visitor should particularly note that the GROUND FLOOR contains the *Sculptures* and the *Engravings;* the FIRST FLOOR the *Pictures*, the *Smaller Antiquities*, the *Mediæval, Renaissance*, and *Modern Art Objects*, the *Drawings*, and various small collections; the SECOND FLOOR the *Thomy-Thiéry Collection* (paintings and bronzes), the continuation of *French Paintings of the 19th Century*, the *Musée de Marine*, the *Musée Ethnographique*, and the *Musée Chinois*.

Visitors who have only a short time to devote to the Galleries should begin with the *Antique Sculptures* (p. 96) and the *Pictures* (p. 116), which are the first to be opened (see p. 94). It will save time to adhere closely to the following order of proceeding through the rooms, though it should be borne in mind that changes in the arrangement are not infrequent.

ENTRANCES. Most of the Galleries have special entrances (see the enumeration at pp. vii, viii), which are shown on the Plans, and which we indicate where necessary. The *Principal Entrance*, leading to the Gallery of Antique Sculpture and to the First Floor (Picture Gallery), is in the *Pavillon Denon* (Pl. G, groundfloor), in the court

of the New Louvre, on the side next the Seine. The descriptions below and at p. 116 begin here.

A. GROUND FLOOR.

The ** **Collection of Ancient Sculpture** *(Musée des Marbres Antiques)*, though inferior to the great Italian collections, boasts a number of works of the highest rank. We mention only the most important sculptures.

The brief official catalogue of the antique sculptures (comprising over 3000 Nos.), by *A. Héron de Villefosse*, with illustrations and indexes (1896), costs 1 fr. 85 c. The numbers appear on the left side of the sculptures, but are sometimes lacking. It may also be noted that the labels give the origin of the specimens in large letters in the first line, not the subject of the sculpture. Frequent changes.

In the Vestibule Denon is a cloak-room (optional; comp. p. 94). — To the right is the Galerie Mollien (XXVIII), which contains reproductions in bronze of antique statues, executed in the 16-18th centuries at Fontainebleau and Rome, ancient statues, more or less mutilated, Byzantine mosaics, found near Tyre, in Phœnicia, antique sarcophagi, etc. At the end is a staircase ascending to the French department of the Picture Gallery (Pl. K; see p. 138).

Opposite the entrance to the left is the *Salle des Moulages*, containing a collection of casts for the use of students (hours of admission, see p. 94). This room was the riding-school of the Prince Imperial under the Second Empire. Visitors may proceed through this room to the *Chalcographie* and the *Collection Grandidier* (p. 166).

We turn to the left in the vestibule and enter the —

Galerie Denon (XXVI), where bronze copies from the antique (see above), sarcophagi, and mutilated antiquities are exhibited.

Sarcophagi. On the left, 311. Cupids forging their arms; 438. Tritons and Nereids; 490. Prometheus creating Man; 85. Apollo and Marsyas; no number, Combat of Amazons; three sarcophagi (no numbers): Phædra and Hippolytus, Dædalus and Pasiphaë, and Death of Meleager. On the right (as we return), 1335. Selene and Endymion; no numbers, Myth of Actæon; Scenes from the life of Achilles; 475. The Muses (on the lid, Banquet; right side, Muse with a philosopher or poet; left side, Muse with Socrates); 1346. Bacchus and Ariadne.

We next reach the Escalier Daru, or *Grand Escalier*, which ascends to the Picture Gallery (p. 116).

The Salle d'Afrique (XXV), to the right of the staircase, contains *Antiquities from Northern Africa*, including sculptures, numerous inscriptions, fine mosaics, Roman lamps, etc. In the centre, Draped female figure (Cyrene); 1888 (left, under glass), Bust of Ptolemy, King of Mauretania; 1783. Head of Medusa in profile (admirable Greek work); 1838 (entrance-wall, to the right), Relief with three Elements: Heaven, Earth, and Water (found at Carthage); a nearly similar relief, from the Ara Pacis (see p. 97) is preserved at Florence. Mosaics (no numbers): opposite the 2nd window, Servants preparing a feast (Carthage); almost opposite the 3rd window, Triumph of Neptune and Amphitrite (Constantine); below, Venus in her bark, surrounded by Cupids (Utica). — We now descend either

side of the staircase. On the left side: 1339. Tutor and Niobid freely restored (from Soissons). Below the staircase is the —

Salle des Prisonniers Barbares (XX), in which are collected inscriptions, reliefs, sculptures in coloured marble, etc. 1056. Seated figure of Minerva, restored as Roma, in red porphyry, the flesh-parts in bronze gilt (modern); to the left, No number, Minerva, in oriental alabaster; 1381, 1383, 1385. Statues of captive barbarians; 1354. So-called African fisherman, in black marble, wrongly restored as Seneca; 438. Porphyry bath; 1389. Chair in red marble. In the middle is a large Roman mosaic with rustic scenes and occupations.

Rotonde (XIII), the 1st room looking on to the court, with fine decorations in stucco by *Michel Anguier* (1653) and ceiling-paintings by *Mauzaisse*, representing the Creation of Man. In the centre, *866. *Borghese Mars* (formerly called Achilles), in Pentelic marble. In the first window-niche, fine Greek reliefs. By the central window: 672. *Borghese Tripod-Base*, called also *Altar of the Twelve Gods*, archaistic, with representations of the gods, the Fates, the Graces, and the Hours. In front, to the right, 884. Archaic Apollo; to the left, 889. Statue of a pugilist (archaic). By the next window: 666. So-called *Astrological Altar from Gabii*, with the heads of the twelve Olympian deities and the signs of the zodiac. At the entrance to the Salle Grecque: 867. Female head, a Greek original of the Phidian age; 931. Head of Ares (Mars); 926. Sepulchral statue of a woman, Greek.

By the entrance to the room on the right (XIV), *922. *Silenus with the Infant Bacchus*, known as the 'Faune à l'Enfant', of the end of the 4th cent. B.C., perhaps after Lysippus.

This is one of the most attractive of those representations from the satyr world which were so much in vogue during the later period of Greek art. The guardian seems to be pacifying the child by his looks and kindly gestures, while the child smiles to him and raises his left hand caressingly. An air of perfect repose and content pervades the whole group, and the effect is enhanced by the admirable ease and finish of the execution.

To the right of the Silenus, 920. Roman portrait-head of an old man.

Turning to the right, we now enter a suite of apartments in the wing erected by Catherine de Médicis (p. 93). The archway leading to the first room is embellished with a relief by *Chaudet*, representing Painting, Sculpture, and Architecture.

Salle de Mécène (XIV; formerly so called), with ceiling-paintings by *Meynier* (the World receiving from Hadrian and Justinian laws dictated by Nature, Justice, and Wisdom); the arches by *Bienaimé* ('Sculpture'). Roman reliefs. In the middle, reconstruction of a large altar which stood in front of a temple of Neptune at Rome (dedicated by Cn. Domitius Ahenobarbus about 35 B.C.). The left side only, with a relief of the sacrifice of the Suovetaurilia, is ancient; the other three sides are casts from the frieze of the bridal procession of Poseidon and Amphitrite in the Glyptothek at Munich. By the second window to the left: 1088. Procession of seven adults

and two children, a fragment of the Ara Pacis erected by Augustus at Rome in B.C. 13-9 (other fragments at Rome and Florence).

The next four rooms chiefly contain sculptures of the Roman imperial epoch and are comparatively unimportant. The ceiling-paintings, however, are noteworthy.

Salle des Saisons (XV), with ceiling by *Romanelli* (1617-62; Diana with Apollo, Actæon, and Endymion; Apollo, Marsyas, and the Muses; the Seasons). In the centre, 1121. *Statue of Julian the Apostate*, in marble (found at Paris, see p. 274). To the right, 1021. Bust of Constantine the Great(?). 1023. Slaying of a bull in honour of Mithras, the Persian god of the sun, found at the Capitol.

Salle de la Paix (XVI), with ceiling by *Romanelli* (Peace as the fruit of War; Peace and Agriculture). Door of 1658. In the centre, 1075. *Statue of Mammæa*, mother of Alexander Severus, as Ceres. — The eight granite columns at the entrance and exit of this room belonged to the part of Aix-la-Chapelle Cathedral built by Charlemagne, and were brought to Paris in 1794.

Salle de Sévère (XVII), with ceiling by *Romanelli* (Poetry and History celebrating the warlike fame of Rome; Rape of the Sabines; Continence of Scipio; Cincinnatus; Mucius Scævola). Extensive collection of busts of Roman emperors and empresses from Commodus to Caracalla, named with the help of coins and medals. In the middle, 1009. Roman married pair in the characters of Mars and Venus. To the right of this group (no number): Bust of *Antinous* (see below; the face partially restored). By the first window to the left: 996. Colossal head of *Caracalla*, found in Macedonia.

Salle des Antonins (XVIII). In the middle, 1133. Colossal statue restored as *Marcus Aurelius*. In front of it, *1205. *Colossal Bust of Antinous* in the character of Osiris (from the Villa Mondragone, near Frascati). Antinous, the favourite of Hadrian, was deified after drowning himself in the Nile. The expression of the youth is grave and pensive; the holes in the serpentine crown and the fillet were for the insertion of the divine attributes. To the left, 1171. Colossal head of Lucilla, wife of Lucius Verus, found at Carthage in 1847. Here also are statues of Trajan, Hadrian, Antoninus Pius, Marcus Aurelius, Ælius Cæsar, Lucius Verus, etc., and numerous busts (several repetitions). — The ceiling-paintings of the first division, by *Romanelli*, represent Religion and the Theological Virtues, Genii, Judith, Moderation, Prudence, etc. Those of the second division are the French Hercules, by *Hennequin;* Victory and the Arts, by *Lethière;* Esther and Ahasuerus, by *Romanelli;* Study and Fame, by *Peyron*, etc. — To the right is the —

Salle d'Auguste (XIX). Busts and statues of the early Roman emperors are exhibited here. In the middle row: *1204. *Head of a Hellenistic Ruler* (probably Antiochus III.; not Julius Cæsar); 1003. Colossal bust of *Maecenas*. — *1207. *Roman Orator*, formerly called

Germanicus, of ideal conception, though realistic in execution. It is inscribed with the name of the sculptor *Cleomenes* of Athens (on the tortoise at the foot) and belongs to the period of the revival of Greek art under the early Roman emperors. — 1208. Bust of *Agrippa;* 1209. Colossal bust of *Roma*, with Romulus and Remus on the sides of the helmet, each suckled by a she-wolf. In the middle of the end-wall, in a niche: *1212. *Statue of Augustus*, with finely executed draperies; in front, 1210, 1211. *Two Young Romans with the Bulla* (a gold medallion worn by young patricians). Along the sides of the hall: Statues and busts of the Julian emperors and empresses; some of the female heads are executed with great delicacy. — Modern ceiling by *Matout* (Assembly of the Gods).

We now return to the Rotonde (p. 97), whence we enter the other rooms to the right.

The *Salle Grecque, or *Salle de Phidias* (XII), contains works of the culminating period of Greek plastic art, and that immediately before and after it (5th cent. B.C.). Everything here is worthy of careful inspection, though for the most part sadly mutilated.

In the centre, three mutilated statues, in the archaic style: *686. *Juno*, from Samos. This statue, of which the head is missing, illustrates the primitive type of idols, which were at first carved in wood, with the arms close to the body, the lower portion being barely more than a round column. The folds of the drapery alone impart a little life to the bust of this rigid figure. An inscription on the front names Cheramyes as the donor. 687, 688. Two male torsos (6th cent. B.C.), found in the shrine of Apollo at Actium, both in the style of the so-called archaic statues of Apollo, *i.e.* a youth (ephebos) standing up, with left leg advanced. — Adjoining it, under glass, 691. Head of Apollo (after an original of the 5th cent. B.C.); 695. Archaic head, with wreath and traces of colour (6th cent. B.C.).

To the right, below, by the wall next to the Rotonde: *696. Three *Reliefs from the Island of Thasos*, found in 1864.

These three reliefs originally formed one whole, which, as we learn from the ancient inscriptions, belonged to a sanctuary sacred to Apollo, the Charities (Graces), and the Nymphs. The inscription in larger letters at the top is of later origin, and refers to the use of the reliefs in adorning a tomb in the Roman period. From each side of the central niche step four goddesses, holding garlands and blossoms in their hands; those on the left are accompanied by Apollo, those on the right by Hermes. In form and movement the stiffness and angularity of the archaic school are still visible, but the vitality and variety of the motives, as well as the fine arrangement and execution of the drapery, betoken the period of transition to a more perfect style. The work thus probably dates from the end of the 6th or the beginning of the 5th cent. B.C.

Above: *738. *Fragment of the Frieze of the Parthenon*, the celebrated temple of Athena on the Acropolis at Athens, executed by Phidias and his pupils.

The frieze, which ran round the walls of the temple within the colonnade, represents the festive procession which ascended to the Acropolis after the Panathenæan games for the purpose of presenting the goddess

with the peplos, or robe woven and embroidered by Athenian virgins. The rest of the reliefs are in London and Athens. The fragment preserved here represents young Athenian girls with vessels, and two priests, advancing in solemn procession.

Still higher: *736. *Metope* from the Parthenon (much mutilated), representing a Centaur carrying off a woman, probably by one of the pupils who assisted Phidias in the decoration of the Parthenon. — To the right and left, 716, 717. Hercules subduing the Cretan Bull, and bringing to Athena one of the Stymphalian birds, two metopes from the Temple of Zeus at Olympia (ca. 460 B. C.; excavated by the French in 1829). Other fragments of this temple (found by the Germans in 1875-81) are now in the museum at Olympia. Compared with Attic sculptures, these works are somewhat deficient in grace, but they are full of freshness and vigour.

Below, to the left: *854. Attic relief (dating from shortly after Phidias) of *Hermes, Orpheus, and Eurydice*, an admirable example of the simple and yet majestic style of the best period of Greek art.

'Orpheus was permitted to bring back his wife Eurydice from the infernal regions to the light of day on condition that he should not look at her on the way; but he failed to fulfil the condition. Hermes, the leader of the dead, gently, but firmly grasps the hand of Eurydice to conduct her back to the empire of shades. In this simple and beautiful composition are traceable a whole series of different phases of hope and pain. The advance of the procession, the turning round of Orpheus, the confidential communing of the pair, the halt, and the impending return of Eurydice are all distinctly portrayed'. *Kékulé.* — There are replicas of the work at Naples and Rome. The inscription 'Zetus, Antiope, Amphion' over the figures is of the Renaissance period.

To the right of the first window on the side next the Seine: *766. *Tomb Relief of Philis*, daughter of Cleomedes, from Thasos.

The deceased is here represented, as was the custom on Attic steles, in a scene of daily life, with a jewel-case in her hand. A peculiar charm is lent to this relief by the faint lingering characteristics of archaic Greek art and by the simple and natural feeling of the representation.

Above, 701. Tomb-relief of two girls with flowers (from Pharsalus).

This work stands on the border between the archaic and the developed style. It is marked by a tender and naive naturalism, but is inferior in delicacy of execution to contemporary Attic works.

697. Archaic relief from the arm of a throne, with Agamemnon and his heralds, Talthybius and Epeius (from Samothrace). — Glass-case containing fragments from the temple at Olympia (ca. 460 B.C.). — Between the windows: 855. Torso of a youthful hero, formerly called Alexander the Great or Inopus (a river-god on the island of Delos, where the statue was found). 692. Head of Apollo. By the 2nd window, 831. *Marble Stele*, brought from Athens by Choiseul-Gouffier, with one of the most ancient Greek inscriptions in the Louvre. It records the sums spent by the treasurers of the Parthenon in the archonship of Glaucippus (410 and 409 B. C.). Above, Athena, the sacred olive-tree, and a representative of the Attic people; on the walls, votive bas-reliefs; to the right, 857. Lion pulling down a bull. By the third window, funeral bas-reliefs.

In front of the end-wall, 765. Fragment of a sepulchral couch, found in Macedonia.

On the side next the court, in the entrance: 850. Head of a youth (from Cos); 848. Bust of a veiled woman (so-called Aspasia); 847. Minerva from Crete (perhaps a copy of a statue by Alkamenes, a pupil of Phidias). By the window, inscriptions and small reliefs. — To the right of the window: 830. Head of a Greek athlete, called Theseus; 829. Female figure (not a daughter of Niobe).

Paintings on the ceiling and walls: Diana and Jupiter, by *Prud'hon:* Hercules receiving from Diana the stag with the golden horns, by *Garnier;* Diana restoring to Aricia Hippolytus resuscitated by Æsculapius, by *Mérimée.* Sculptures: Bas-reliefs by *Cartelier*, *Espercieux*, and *Foucou;* casts of *Jean Goujon's* sculptures on the Escalier Henri II (p. 105).

We proceed in a straight direction, leaving the Salle des Cariatides (p. 104) on the left, and the Salle du Tibre (p. 103) on the right.

Corridor de Pan (II), rather dark. To the right, between two columns: 266. Sitting figure of *Pan*, of poor workmanship and freely restored.

Salle du Sarcophage de Médée (III), so called from a sarcophagus which used to be here, and is now to be placed with the others in the Galerie Denon (p. 96). By the wall: 285. Satyr playing with a panther, a fine bas-relief in the Greek style.

Salle de l'Hermaphrodite de Velletri (IV). In the window recess: 323. *Hermaphrodite of Velletri* (comp. p. 104). 324. *Wounded Gaul*, replica of a statue from one of the groups representing battles of Giants, Amazons, Persians, and Gauls, dedicated by Attalus II. of Pergamum and placed on the Acropolis at Athens.

Salle du Sarcophage d'Adonis (V). 345. *Statuette of Euripides*, with a list of his works. — In the entrance to the next room, to the left, 366. Statue of Aphrodite in Coïc raiment, probably after Praxiteles (inscription on the base).

Salle de Psyché (VI). To the right: 371. *Psyche* (freely restored), between busts of the youthful Hercules (378; wrongly called Omphale) and Perseus, King of Macedonia (381). To the left, two fine marble chairs. To the right and left of the entrance, 387. Athlete anointing himself with oil, 375. Victorious athlete (with the palm). At the entrance to the end-room, *Venus of Falerona*, in the same pose as the Venus of Milo.

Salle de la Vénus de Milo (VII), dedicated to the ** *Venus of Milo*, the most celebrated of the treasures of the Louvre.

'How great, how beautiful and noble is this Venus! . . . What a vague and divine smile rests on these parted lips; what a superhuman glance is shed by this sightless eye! . . . The arms are missing, but it seems as though, if they were found, they would be a hindrance to our enjoyment by masking the vision of this superb bust and noble bosom. And it was a small island-temple that harboured this glorious masterpiece by an unknown sculptor worthy of the greatest period of Hellenic art!' (*Théophile Gautier*).

The statue was found in 1820 by a peasant in the island of *Melos*, now *Milo*, at the entrance to the Greek Archipelago, and sold for 6000 fr.

to the French government. It is a work of the 2nd cent. B. C., but is evidently inspired by the ideas of an older school, contemporary with the schools of *Praxiteles* and *Scopas* (4th cent. B.C.), though with a very different style from either.

Venus is supposed to have been holding a shield and gazing at her reflection in the polished surface. Among various fragments found with the statue were part of a left arm and a left hand, the closed fingers of which hold an apple (now preserved in a glass-case by the first window to the left); and this has naturally led some of the French critics to suppose that this Aphrodite (like the Venus of Arles, see below) held an apple in her uplifted left hand and her drapery with the right. The fragments in question are, however, of inferior workmanship to the torso, so that they are probably either altogether unconnected with it, or belonged to an ancient attempt to restore the work.

Salle de la Melpomène (VIII). By the wall at the back: 411. *Melpomene*, one of the largest ancient statues in existence (13 ft. in height), from Rome, and probably from Pompey's Theatre. — The large mosaic in front, by *François Belloni* (after Gérard), represents Minerva, Peace, and Plenty. — To the right and left of Melpomene: 420, 414. Statues of Venus restored as Euterpe. To the right, by the back-window, 421. Replica of the head of the Cnidian Venus of Praxiteles. To the right of the exit, *419. *Ideal Female Head.*

Salle de la Pallas de Velletri (IX). In the centre: *436. *Bust of Alexander the Great*, probably after Lysippus; *437. *Venus of Arles*, found in 1651 at Arles in Provence, and perhaps a replica of an early work by Praxiteles. — **440. *Head of Homer* (upper part of a hermes).

*441. *Apollo Sauroctonus*, 'the lizard-slayer', a copy of a work by Praxiteles; the right hand originally held a dart.

'The easy attitude, the charming abandon of the figure almost feminine in its forms, the ideal beauty of the countenance, the perfect proportion of the limbs are so many distinctive marks of the genius of the great Athenian sculptor'. *(Froehner.)*

442. *Vase of Sosibius*, with a curious representation of a festive dance of two Mænads and a Satyr round a sacrificial altar, with Diana, Apollo, Mercury, and Mars.

By the wall, in the centre: *464. *Pallas of Velletri*, a Roman copy of a Greek bronze original of the 5th cent. B.C., found in 1797 at Velletri near Rome. In the right hand (badly restored) was a spear, in the left perhaps a cup or a small Nike (Victoria). To the left of the entrance, 444. Statue restored as Urania. — By the window-wall, 508. Circular base with representations of Luna and Oceanus. In the window-niche to the left, 510. Ideal female head (Greek). — At the entrance to the next room, 522. So-called *Atalanta*, more probably a wrongly restored Diana.

Salle du Héros Combattant (X). In the centre: *525. *Aphrodite* (named 'Venus Genitrix' from a medal), a good Roman copy of a Greek work of the 5th cent. attributed to Alkamenes (found at Fréjus). 526. *Hercules* or Theseus (bust).

*527. *Borghese Gladiator* ('Héros Combattant'), found at Antium.

The inscription records that it was executed by '*Agasias*, son of Dositheos of Ephesus', a sculptor of the late republican or early imperial epoch, who seems to have here reproduced a work of the end of the 4th century.

The right arm is modern, while the left arm with the strap of the shield is preserved. Opposite the hero we must suppose an Amazon on horseback or standing on a rock above, against whom he is defending himself with his shielded left arm, while his right is drawn back to deal a heavier blow with his sword. The mouth is open, as if the hero, like Homer's warriors, were reviling his adversary. The expression of the face is indicative of a supreme and yet controlled effort of strength. The simultaneous acts of defence and attack are admirably expressed.

528. *Faun of Vienne* (where it was found in 1820), known as the 'Faune à la tache'; traces of red pigment are still visible in the hair, and two small horns spring from the forehead. — *529. *Diana of Gabii*, probably a 'genre' work representing a girl finishing her toilet, after Praxiteles.

To the right, in retracing our steps: 573. *Mercury* (called the 'Richelieu Mercury', from its having belonged to the Cardinal); *562. *Borghese Centaur*, or Centaur subdued by Cupid, resembling the Capitoline Centaur (a copy of which may be seen in the Galerie Denon, p. 96), but bearing a Cupid on his back; 552. Wounded Amazon (freely restored). On the other side: 530. Minerva Pacifica; 535. Fine head of *Ganymede* or *Paris;* 536. Cupid and Psyche. Middle of the wall, opposite the window: *542. *Marsyas* bound to the trunk of a tree, in order to be flayed alive at Apollo's command; *544. *Bust of a Man*, an admirable Greek work of the time of Lysippus; 545. Cupid.

Salle du Tibre (XI). In the centre: 588. Unknown *Greek Poet.* — *589. *Diane Chasseresse*, or *Diana of Versailles*, probably a replica of a work of the time of Praxiteles and Scopas.

The goddess, walking fast, seizes an arrow. She is looking round as if in search of fresh game. The expression of the face is grave, the forehead high and severe, the eyes eager. The roe running beside her heightens the impression of the rapid strides of the goddess. — This statue bears some resemblance to the Apollo Belvedere, though less masterly in execution.

*593. *Colossal God of the Tiber*, recumbent, with Romulus and Remus and the she-wolf by his side, probably a work of the early Roman empire, an admirable companion to the celebrated group of the Nile in the Vatican (reproduction in the Tuileries Garden, p. 66). On the left and right: 595, 594. *Flute-playing Satyrs.* — Behind, 597-600. Four colossal *Satyrs* bearing a frieze (Greek).

To the left, on the window-side: 677. Head of a satyr ('Faun of Arles').

By the last window: *664. Fragment of a replica of the *Resting Satyr* of Praxiteles; 665. Smaller copy of the same torso. In the recess to the right of the entrance: 660. So-called Zingarella, a statue of Diana, with head, arms, and feet in bronze (modern). — In front of the window: 2240. Crouching Venus, from Sainte Colombe.

near Vienne (another opposite, found at Tyre; on the backs of both statues are traces of a Cupid's hand).

Rear wall: 622. Resting Bacchus; 639. Æsculapius; 640. 'Jupiter Talleyrand', archaistic.

SALLE DES CARIATIDES (I), so-called from the caryatides at the other end, originally an ante-chamber of the apartments of Catherine de Médicis.

Here, on Aug. 19th, 1572, the Princess Margaret of Valois, sister of Charles IX., was married to the young Protestant King of Navarre (afterwards Henri IV. of France). Admiral Coligny and many other Huguenot leaders were present at the ceremony. Five days later, on the Eve of St. Bartholomew (Aug. 23rd), Charles IX., at the instigation of his mother, Catherine de Médicis, gave the order for the massacre of the Huguenots and the arrest of King Henri. It was in this saloon that the Ligue held its meetings in 1593, and that the Duc de Guise (reconciled with Henri owing to the latter's renunciation of Protestantism) caused four of its most zealous members to be hanged the following year. The body of Henri lay in state here after his assassination in 1610. In 1659 the room was used as a theatre by Molière, who acted here in his own inimitable plays.

We first enter a kind of vestibule, which contains, by the farther wall, a chimney-piece executed by *Percier* and *Fontaine* in 1806. In front of the chimney-piece: 540. Fragments of a Græco-Egyptian map of the stars; 75. *Hercules*, with his son *Telephus* and the hind by which the latter was suckled. — To the left, by the window, 231. *Borghese Hermaphrodite*, of the latest Greek period, and too sensuous in style. The mattress is an unhappy idea of Bernini (17th cent.).

In the Salle proper, between two pillars: *78. *Jupiter of Versailles*, a colossal torso on a modern stand. To the right, 80. Statue of a Greek philosopher *(Posidonius?)*. To the left, 79. *Demosthenes*, the head from another statue.

In the centre: 81. *Orestes and Pylades*, of the school of Pasiteles (1st cent. B.C.); 82. Ancient basin of Sicilian alabaster, so placed that the faintest whisper uttered at its edge is distinctly audible to an ear at the edge of the similar basin (90) at the other end; 83. *Hermes* in the act of fastening his sandals; 85. Reposing Bacchus; 86. *Borghese Vase*, with Bacchanalian representations; *87. *Young Dionysus* (the 'Richelieu Bacchus'); 89. Discobolus. — The four *Caryatides bearing the gallery at the end were executed by *Jean Goujon* (p. 110). Above it is a cast of Benv. Cellini's Nymph of Fontainebleau (p. 111).

Third window on the right, as we return: 113. Bacchus; 149. Large *Candelabrum* reconstructed by *Piranesi* in the 18th cent. from ancient fragments. — On the side next the court, 1st window (to the right as we enter): 53. *Venus in the Bath* (freely restored); 2nd window: 40. Boy with a goose; 91. '*Minerve au collier*', a mediocre reproduction of the type of Phidias's Athena Parthenos; 3rd window: 18. Crouching Venus *('Vénus à la coquille')*; 4th window: Crouching Venus (similar to No. 53); to the right, in front of the

central door, 849. Demetrius Poliorcetes (more probably Seleucus Nicator). To the right of the exit: 32. So-called Bust of Diomedes.

Antique Bronzes, see p. 150; *Terracottas*, *Vases*, etc., p. 159.

The Escalier Henri II, in the Pavillon de l'Horloge, adjoining the Salle des Cariatides, ascends to the principal collections on the first floor (see plans, pp. 96, 115; Collection La Caze, p. 149). It is, however, better to ascend by the grand staircase, reached by returning through the Salle des Cariatides, and turning to the right. The Escalier Henri II is decorated with sculptures by *Jean Goujon*.

Visitors who have time to spare should pass out, however, into the Court of the Old Louvre, in order to inspect the following collections, which are open daily, usually from 11 a. m.

The ***Asiatic Museum** (*Musée des Antiquités Asiatiques*; generally open at 11, but sometimes not before 1 o'clock) is entered from the passage under the colonnade (p. 96), to the left in coming from the Cour du Louvre (B on the Plan, p. 96). — It contains one-half of the yield of the excavations made at Kouyunjik (Nineveh) between 1845 and 1854 by M. Botta and Sir A. H. Layard (the other half being in the British Museum), and also antiquities collected from other parts of Asia.

Room I (Grande Galerie): *Assyrian Antiquities*, most of which belonged to the palaces of Kalah (the modern Nimroud; 9th cent. B.C.), Khorsabad (8th cent.), or Nineveh.

The kingdom of Assyria or Assur, the land of Nimrod of the Bible, lay on the left bank of the Tigris, its capital being *Assur*, and afterwards *Nineveh*. The Assyrians conquered the Babylonian empire about B.C. 1250, and afterwards extended their supremacy as far as Asia Minor. The excavations have brought to light remains of extensive palaces, the chambers of which were lined with alabaster slabs, bearing scenes from the lives of the Assyrian monarchs, similar to those on the Egyptian monuments, and still more lifelike. Hunting-scenes, battlefields, and sieges alternate with others representing the king in his court or among his guards, and accompanied by figures of fantastic monsters. The inscriptions are in cuneiform character, or wedge-shaped and angular signs placed horizontally and obliquely.

Most of the gigantic * *Winged Bulls* come from the palace reared at the modern Khorsabad by Sennacherib or Sargon. These were placed, like the Egyptian sphinxes, at the entrances to great buildings, and they are provided with five legs as they were intended to be viewed either from the front or from the side. Their human heads wearing a tiara seem to leave no doubt that they were personifications of kings. Like the sphinxes, too, these animals symbolized the union of strength and intelligence; and wings are frequently found as the emblem of power on Assyrian monuments. — The *Colossal Figures* at the back-wall also adorned the entrance to the palace. The figures who, without apparent effort and without passion, are crushing lions against their breasts represent the Assyrian

Hercules. In the spaces between these figures are bas-reliefs of royal cortèges, a king and a priest, a king sacrificing an antelope to a god, etc. The details on these and other reliefs have an important historical value; while certain portions, especially the horses (near the windows) and the animals in general are of admirable workmanship. In the centre of the room: Nine headless *Statues*, in greenish black diorite, and two *Heads* from Chaldæa, covered with inscriptions and indicating a very advanced technique; *Threshold of a Door*, from Nineveh.

Visitors who are pressed for time may pass hence immediately to the Egyptian Museum (p. 107).

Rooms II & III: Continuation of the reliefs; *Phoenician Sarcophagi*, in black and white marble. — In the middle, basalt *Sarcophagus of King Esmunzar* of Sidon, with the longest known Phœnician inscription.

The Phœnicians, whose chief settlements were on the Syrian coast, possessed important colonies on every part of the Mediterranean, and were the earliest traders between the East and West. To them we are indebted for our modern system of writing, as they were the first to reject the cumbrous Egyptian style and to adopt a simple sign for each simple sound.

Salle Phénicienne et Chypriote, to the left: Phœnician antiquities and others from Syria and Cyprus. Among these are a *Vase*, 12 ft. in diameter, from Amathus in Cyprus, hewn out of a single block of stone, and seven statues and some carved capitals from the same island. — The —

Salle de Milet (XXXVI) contains sculptures from Miletus and Heraclea in Asia Minor, and also fragments from the *Temple of Apollo at Didyma*. In the centre, Two colossal bases of columns from the same temple. At the back, Statues (headless) which adorned the theatre, in the Greek style. Mutilated statues from the Necropolis, in the Assyrian style. On the upper part of the walls, Bas-reliefs from the temple of Assos, in Mysia, specimens of primitive Ionian art. To the left of the entrance to the following room, Sepulchral stele, from the Troad. — The —

Salle de Magnésie du Méandre (XXXVII) contains fragments of the *Temple of Artemis Leucophryene* ('Diana of the white eyebrows') at Magnesia, near Ephesus, of a late period. The frieze, one of the most extensive relief-compositions of ancient times, about 88 yds. in length, represents wild contests between Greeks and Amazons. We observe also a *Vase from Pergamum*, with reliefs of young Greeks on horseback; and a statue of Diana from Phrygia (replica).

Continuation of the Asiatic Antiquities on the first floor, to which the adjoining staircase ('Escalier Asiatique') ascends, see p. 156.

On this staircase are farther Assyrian bas-reliefs, casts from similar reliefs in the British Museum, and sarcophagi.

The Salle Judaïque, to the right, under the staircase, contains Jewish antiquities from Palestine and the neighbouring countries, such as sarcophagi from the Tombs of the Kings, architectural frag-

ments, reliefs, vases, pottery, Moabite sculptures, and inscriptions. In the centre of the room is the famous basalt *Stele of King Mesa of Moab* (9th cent. B.C.), whose battles with the Jews in B.C. 896 are recorded by the inscription. This is the oldest known example of alphabetic writing.

Adjacent is a small Salle Punique, with antiquities from Carthage. — Opposite the Salle Judaïque opens a long corridor with casts of the sculptures discovered at *Delos* and *Delphi* in 1892-98.

The ***Egyptian Museum** *(Musée des Antiquités Egyptiennes)* has its entrance opposite that of the Asiatic Museum, to the right when approached from the court (A on the Plan, p. 96). One of the most important collections of the kind in Europe, it affords, so far as is possible without the appropriate architectural surroundings, an almost complete survey of the religion, customs, and art-life of the most ancient of civilised nations. The exhibits are provided with explanatory labels.

We first enter the Salle Henri Quatre, which contains the largest objects in the collection. Among these are the *Sphinxes*, fantastic figures with lions' bodies and human heads (gods or kings), symbols of power united with intelligence, which were usually erected in pairs on the avenues leading to the temples; *Monuments* commemorating special events; *Steles*, or votive stones erected to the memory of deceased persons, bearing inscriptions and representations of the infernal deities (Osiris), to whom, as well as to the deceased themselves, offerings were presented by the bereaved relatives; *Statues*, from tombs or temples; *Bas Reliefs;* and *Sarcophagi*.

Egyptian chronology being scarcely an exact science, the monuments of this collection are dated merely by *Dynasties*. This mode of reckoning rests on the authority of the Greek writer *Manetho*, who reckons thirty-one such dynasties between the beginning of Egyptian history and the conquest of Egypt by Alexander the Great. The first dynasty is placed by Mariette at 5004 B.C. and by Lepsius at 3892 B.C. The fourth dynasty flourished about 2500 B.C., the 12th about 1996-1783, the 18th about 1545-1350, the 19th about 1350-1200 B.C. Exact dates begin to be possible with the accession of Psammetichus I. in 663 B.C. (26th dynasty).

The large *Sphinx* in pink granite at the entrance is in better preservation but is not so interesting as its pendant at the other end of the room. To the right, Nos. A 18, A 19. Foot and head of a colossal statue of the 12th or 13th Dyn., 'usurped' by Amenhotep (or Amenophis) III., the Memnon of the Greeks. *D 9. *Sarcophagus of Taho*, a 'masterpiece of the later Egyptian sculpture' (26th Dyn.); the scenes and inscriptions on this, as on other sarcophagi, refer mainly to the nightly voyage of the ship of the sun through the lower regions, in which the dead take part. — In the centre, wooden mummy-case from the coffin of Sopi (an official of the 1st Theban empire). To the left, D 8. *Sarcophagus of another Taho* of the reign of Psammetichus I. (26th Dyn.). Farther on, A 20. So-called *Statue of Ramses II.*, belonging to a king of the middle empire (12th or 13th Dyn.), usurped by Ramses. In the middle, the capital of a column in the form of a double head of Hathor, from the temple at Bubastis, and (to the right) a fragment of a clustered column with a lotus-bud capital. In front of the large capital, *B 7. Painted bas-relief of Seti I. (Sesostris; 19th Dyn.) and the goddess Hathor (discovered by Champollion).

Left, A 24. *Colossal Statue of Seti II.* (end of the 19th Dyn.), in red sandstone, with the double crown on his head and holding a flag-staff on which the royal name and titles are engraved. Farther back, D 31. Portion of the base of the obelisk of Luxor (p. 64), with four cynocephali (dog-faced baboons) adoring the rising sun. Above, D 38, Cast of the Zodiac of Dendera (p. 198). Several statues of the lion-headed goddess *Sekhmet*. A little farther on: no number, Colossal *Sarcophagus of Ramses III.* (20th Dyn.), in pink granite (the lid is at Cambridge). — In the centre, painted sarcophagus of Sopi (1st Empire). To the right, D 10. *Sarcophagus of Hor*, a royal official; in the interior are the 42 infernal judges who assisted Osiris in judging the dead. In front and farther on are mummy-shaped sarcophagi with well-executed reliefs. — To the left, by the wall, C 45. *Stele* of pink granite, in the form of an Egyptian temple-gate under the 18th Dyn.; farther on, D 29. *Naos of Amasis*, a monolithic votive chapel in pink granite, intended to receive the statue of a deity (5th cent. B.C.).

At the end of this hall is a staircase, on the left of which is the stone lining from a wall in the temple at Karnak, with a fragment of a list of the campaigns of Thutmosis III. (18th Dyn.). Higher up, A 22. Alabaster statue (freely restored) of *Ramses II.*

To the left, at the foot of the staircase, is the SALLE D'APIS, containing the statues, steles, and other objects found by Mariette in the Serapeum or large mausoleum of the Apis bulls at Memphis.

The *Apis* was the animal sacred to Ptah, the god of Memphis. The bull to be thus honoured required to be black in colour, to have a white triangle on his forehead, a white mark on his back resembling an eagle, and an excrescence under his tongue in the shape of the sacred scarabæus beetle. After his death the sacred bull was interred with great pomp in the vaults known to the Greeks as the 'Serapeum', a word derived from 'Osiris Apis', which the Egyptians applied to the dead Apis.

In the middle of the room, S 98, large *Figure of Apis*, on which the marks of the sacred bull are distinctly visible. At the side are several *Canopi*, or stone vessels, in the shape of the heads of the patron-gods of the deceased and containing the entrails of the embalmed bulls. Around the walls are *Steles*, erected by devout persons in the tombs of the bulls, which give the dates of the deaths of these revered animals, with the king's reigns when they occurred, affording a valuable clue to Egyptian chronology. Opposite is a statuette of *Bes*, a grotesque Egyptian divinity. The *Lion*, near the window, of a late period, should be noticed. — At the entrance to an adjacent apartment is the gateway of the Serapeum (under glass), with inscriptions of the period of the Ptolemies. A door leads hence to the rooms containing the Renaissance Sculptures (see below).

Another gallery, for monuments of the Old and Middle Empires (11th-18th Dyn.), will be found under the colonnade beside the Salle d'Apis.

Continuation of the Egyptian Antiquities, on the first floor, see p. 157.

***Collection of Mediæval and Renaissance Sculptures** (*Musée des Sculptures du Moyen Age et de la Renaissance;* open after 1 p.m.). — The chief entrance is in the S. wing of the inner Court of the Louvre, by the door on the left of the passage, as we face the Seine (Pl. D; p. 96); but it may also be reached viâ the small room under the staircase at the end of the large room of the Egyptian antiquities (p. 107). — Catalogue, 1 fr. 25 c.

VESTIBULE. Reconstruction of a bronze fountain-group from Fontainebleau: Diana (after the Diana Chasseresse, p. 103) with four dogs, a French work of the early 17th century. — The room to the

left contains the most recent acquisitions (p. 112); that to the right, the Christian Antiquities, see p. 113. — We may either enter the Salle Jean Goujon (p. 110) straight on, or turning to the left, traverse all the rooms to begin our inspection with the first, or Salle Beauneveu.

Salle d'André Beauneveu or Room I contains statues from tombs and statuettes of the French school of the 14-15th centuries. The chief work is No. *216. Monument of Philippe Pot, grand-seneschal of Burgundy and favourite of Philip the Good, who was buried at the Abbey of Citeaux; the recumbent statue reposes on a slab supported by eight mourning figures (1477-83). By the window towards the Seine, *219. Flemish Calvary, in wood (16th cent.). At the window towards the Place, Brass of a Catalan merchant (1400); Crown of Thorns (French school, ca. 1500). In the centre, 94. Tomb-figure of Blanche de Champagne, in embossed copper (14th cent.). 224. Sepulchral monument of Philip VI. of France, attributed to *André Beauneveu* of Valenciennes (14th cent.); opposite, Statue of Guillaume de Chanac, similar in style; then (by the central window) that of Philippe de Morvillier, the head and hands of marble (early 15th cent.).

Salle du Moyen Age (II). Other French tomb-statues of the 14th century (110. Jean de Dormans); Virgin and Child (12th cent.; wood); figures of the Virgin, Christ, and bas-reliefs of the 14th century. Statue of Childebert, King of France (13th cent.); Gothic door from a house in Valentia in Spain (15th cent.). Sculptured fragments, including four (Nos. 61-64) from the rood-loft of the cathedral of Bourges and another (78. Scenes in Hades) from Notre-Dame at Paris (in the centre); capitals, etc., of the 11-13th centuries.

Salle Michel Colombe (III). By *Michel Colombe* or *Michault Columb* (1431-1514), the chief representative of the Loire school of his period, from whom the room takes its name, *226. Relief of St. George and the dragon, near the next door. Below, *262. Entombment (?), ascribed to *G. Pilon.* To the right, *143. Virgin, of the 16th century. In the middle: 276. Mercury and Psyche, by *A. de Vries* (1593); 225. Mercury, a replica of the statue in Florence by *Giov. da Bologna*, a native of Douai in Flanders; 224bis. Fame, by *P. Biard*, from the tomb of the Duc d'Epernon at Cadillac (all these are bronzes). Behind and at the sides, sepulchral statues and bas-reliefs of the 15-16th cent., including *126. Monument of Philippe de Comines (1445-1509) and his wife (Paris; beginning of the 16th cent.); 274. Statue of Henri IV., ascribed to *B. Tremblay* and *G. Gissey*. Busts: 180. Martin Fréminet (d. 1619); *173. Jean d'Alesso (d. 1572); 426. Giov. da Bologna (by *P. Tacca*). To the right, *144. Virgin from Ecouen (16th cent.); 160. Bronze bust of Francis I.; 149. Tomb-statue of Roberte Legendre, by *G. Regnault* and *G. Chalevau;* above, *220. Tomb of Jean de Cromois, abbot of

St. Jacques at Liège (d. 1525). By the second window, 153. 'La Mort St. Innocent', a skeleton from the former Cimetière des Innocents (p. 189); fine bas-reliefs in Munich stone including a Holy Family (277), after Dürer, attributed to *Hans Daucher* (16th cent.). At the first window, Death-mask of Henri II., in terracotta, reproducing the cast taken after the fatal blow accidentally struck by Montgomery.

Salle Jean Goujon (IV), named after the most distinguished French sculptor of the 16th century, who executed, under Henri II., a great part of the decorations of the Louvre. His best-known work is No. *228, the large group of Diana with the stag, in the middle of this saloon, which affords an excellent example of the gracefulness of form and other attributes characteristic of French taste. (The visitor will find it interesting to compare this Diana with Benvenuto Cellini's Nymph of Fontainebleau, p. 111.) To the left and right (255 and 250) are works by *Germain Pilon*, the Three Theological Virtues or Three Graces (the urn on whose heads was intended to contain the heart of Henri II.), and the Four Cardinal Virtues (destined as the supporters of the reliquary of St. Geneviève). — Round the room from right to left: 260. *G. Pilon*, Bust of a child; 168. *French School* (16th cent.), Charles de Maigny (Paris, 1556); 258. Effigy, genii, and reliefs from the tomb of the wife of Chancellor René de Birague (see below); above, *229. *J. Goujon*, Descent from the Cross, reliefs from the old rood-loft of St. Germain-l'Auxerrois (1541); 256. *G. Pilon*, Mater Dolorosa, in painted terracotta; 268. *B. Prieur*, Column, three bronze figures, and emblems from the tomb of Constable Anne de Montmorency (p. 388); 261. *G. Pilon*, Chimney-piece from the Château de Villeroy, with a bust of Henri II. (227) by *J. Goujon;* 235. *Et. le Hongre*, Fragments of the mausoleum of the Cossé-Brissac family; *G. Pilon*, 253. Bust of Henri III., *257. Bronze statue of the Chancellor de Birague (d. 1583); 137. Statue of Admiral Philippe de Chabot (d. 1543); *230. *J. Goujon*, Fountain-nymphs from the Fontaine des Innocents (p. 188). — At the third window: 270. *Jean Richier* (?), Daniel come to judgment (relief); 271. *Ligier Richier*, Infant Jesus; 162. *Fr. Roussel* (?), Nymphs awakened; *G. Pilon*, 241, 240. Faith and Strength (reliefs), 252. Bust of Charles IX.; no number, Christ on the Mount of Olives. At the second window: 266, 267. *B. Prieur*, Statues from the tomb of Constable Anne de Montmorency and his wife; 245. *G. Pilon*, Entombment (bronze relief). At the first window: 246. *G. Pilon*, Fragments of a pulpit, from the Grands-Augustins, Paris. — The —

Salle Michel-Ange (V), containing Italian sculptures of the 15-17th cent., is named from the marble statues of the two Fettered Slaves (*379, 380), by *Michael Angelo* (1475-1564), which were intended for the mausoleum of Pope Julius II., and were to represent the Virtues fettered. The head of the younger (and more beautiful) is unfinished.

'They writhe in a magnificent effort to burst their bonds. One of them, realising the uselessness of his struggles, throws his head back in despair, and closes his eyes. Nothing can be more sublime than this figure of impotent strength'. (*Th. Gautier.*)

These statues stand on the right and left of the entrance to the next room, which consists of a *Portal (329) of the 15th cent., removed from the Palazzo Stanga in Cremona, and executed by *Antonio da Rho.* The reliefs represent scenes from the life of Hercules, the mythical founder of Cremona, and from that of Perseus; also the daughter of Herodias with the head of John the Baptist. In front, to the left, *396. Bust of Filippo Strozzi, by *Benedetto da Maiano.* In the middle of the room, 333. Marble fountain-basin from the château of Gaillon (p. 431), 308. Bronze bust of Michael Angelo, Italian works of the 16th century.

By the entrance-wall, from right to left: 403. Bust of John the Baptist as a child, by *Mino da Fiesole;* 386. Julius Cæsar, bas-relief by *Donatello* (?); Six Virgins, by unknown artists of the 15-16th cent., and one (no number; above, to the left) by *Jac. Sansovino (Tatti);* 323 (centre of the wall), Circumcision, a wood-carving of the Venetian school of the 15th century. High up: *381. *Benvenuto Cellini*, the 'Nymph of Fontainebleau', executed in 1543 for a tympanum in the palace at Fontainebleau.

By the back-wall: 304. Jason, 354. Hercules slaying the Hydra, two bronze statues of the 16th cent.; 334. Equestrian figure in high-relief of Rob. Malatesta, captain-general of the papal forces (end of 15th cent.); 336, 337. Virgin and the Angel Gabriel, in wood (Florentine school of the end of the 14th cent.); 302, 302bis. Busts of a man and woman (15th cent.); Virgin in painted terracotta (medallion) attributed to *Andrea della Robbia;* two other Virgins, an Angel Gabriel (14th cent.), and a Pietà in high relief (15th cent.).

By the first window: 303. Romulus and Remus suckled by the wolf, an Italian work of the 16th century. — The highly interesting collection of early-Renaissance *Bronze-reliefs by the windows includes eight (414-421) by *Andrea Briosco*, surnamed *Riccio*, of Padua (1480-1532). Originally belonging to the tomb of Marcantonio della Torre, these reliefs illustrate the life and death of that celebrated physician in a thoroughly antique style. Here also are six bas-reliefs of the Virgin, three of which (399-401) are by *Mino da Fiesole.* At the second window: 310. Polychrome statue of a negro, after the antique (17th cent.); 395. Bronze medallion of Charles V., by *Leone Leoni* of Arezzo (?), and other medallions.

Salle Italienne (VI). 411bis. Virgin and Child, group in painted and gilded wood by *Jac. della Quercia;* left; 383. Bust of John the Baptist, by *Desiderio da Settignano* (not Donatello); 300. Funeral rites, high-relief in black stone, in imitation of the antique. At the window: 351. Relief of a child, in the style of *Donatello;* fine ornamental sculptures, etc. At the sides, the Four Virtues, of the Italian School of the 14th century.

Salle della Robbia (VII). This room contains nearly 50 bas-reliefs, statues, and statuettes in terracotta by the *Della Robbia* and their school (Florence; 15th cent.) and also reliefs of the 12-15th centuries. To the right of the entrance, 407. Statue of Louis XII., by *Lor. da Mugiano* (head modern). To the left, 408. Friendship, by *P. P. Olivieri;* 463. Nature, a curious work by *Il Tribolo* (1485-1550). In the middle of the room, 464. St. Christopher, in painted and gilded wood, by *Vecchietta*. By the window to the left, Bust of Card. Medici, by *Bernini* (?). By the right wall, 368. Bust of Ferdinand I. of Aragon, King of Naples (1423-94).

Salle des Antiquités Chrétiennes (XXXIX). Small bronzes, sarcophagi, reliefs, inscriptions, vases, lamps, and mosaics, chiefly of the 4th and 5th centuries. — We return hence to the vestibule, through which we enter the —

Salle des Nouvelles Acquisitions (VIII), on the opposite side, where recent acquisitions are kept until their ultimate places are assigned to them. 30. Wooden crucifix of the 12th cent.; French statues of the 13-16th cent.; two Italian brasses (15-16th cent.); several Madonnas, one of the school of *Jacopo della Quercia*; Christ in the act of blessing (Florence, 15th cent.). In the middle, *Ag. di Duccio* (see p. 155), Virgin and Child (15th cent.); Scipio, bas-relief (Florentine school; 15th cent.); Eve (Franconian school; 16th cent.); *Falconet*, Bust in terracotta (study). In the glass-case are models and other statuettes of the 18th cent., by *Carpeaux*, *Barye*, etc. At the 1st window: Busts by *Deseine* (1791).

The ***Collection of Modern Sculptures** *(Musée des Sculptures Modernes)*, which forms a continuation of the Renaissance collection, comprises chiefly French works of the 17-19th centuries. It occupies the W. portion of the Vieux Louvre; entrance by the second door to the right of the Pavillon d'Horloge (Pl. E).

Salle de Puget (II), named after *Pierre Puget* of Marseilles (1622-94), the most famous of the French artists of the 17th century. Among his works are, in the middle: 793. Hercules reposing (1660); 795. Perseus and Andromeda (1684); *794. Milo of Croton attacked by a lion, the most admired of his works (1682). Between them, 745. Two fine vases from St. Cloud (16th cent.). On the wall to the left, 796. *Puget*, Diogenes and Alexander the Great, a bas-relief with masterly treatment of the vulgar types of the attendants; *552. *Coyzevox* (see p. 113), Monument of Cardinal Mazarin. By the window, 830. *Théodon*, Atlas. Between the windows, 754-757. *P. Legros*, Hermæ of the Seasons. By the 2nd window, 774. The large 'Vase de Marly', of the French school. 691, 692. *Girardon*, Bronze model and a foot of the equestrian statue erected to Louis XIV. in the Place Vendôme in 1699. — By the next window, 831. *Théodon*, Phaethusa metamorphosed into a reed. To the right: 487. *Fr. Anguier*, Monument

of Jacques de Thou (d. 1617), President of the Parliament, with statues (488, 489) of his two wives, that to the right (489) attributed to *B. Prieur*; *702-704. *Sim. Gillain*, Louis XIII., Louis XIV. as a child (the nose not of the characteristic type), Anne of Austria, bronzes from the old monument on the Pont-au-Change (p. 254). By the window, 764. *J. L. Lemoyne*, Bust of Mansart; 659. *Desjardins*, Bust of Colbert. — The door on the left of the entrance leads to the —

Salle de Coyzevox (I), named after *Charles Antoine Coyzevox* (1640-1720), one of the ablest of the French portrait-sculptors (see his monument of Mazarin, p. 112). On the wall to the right, named from right to left: *Coyzevox*, 558. The Rhone, *555. Nymph with a shell, 561. Duchess of Burgundy (mother of Louis XV.) as Diana, 560. Shepherd playing on the flute; 556. Venus; busts. By the 2nd window: 554. Le Brun, 559. Marie Serre, mother of the painter Rigaud. By the 1st window, *577. Condé (bronze). Between the windows, 686. Remains of the old monument to Henri IV. on the Pont Neuf, by *P. Francheville* or *Franqueville*. On the side next the entrance: 491. *Mich. Anguier*, Amphitrite; 723. Sepulchral statue of the Duchess of Retz; 687. *R. Frémin*, Flora; 684. *Francheville*, David and Goliath; 486. *Fr. Anguier*, Jacques de Souvré; 701. *S. Guillain*, Charlotte de la Tremoïlle, Princess of Condé; 683. *Francheville*, Orpheus; 688. *Frémin*, Diana; 512. *Bourdin*, Amador de la Porte; 841. *Warin*, Louis XIII.; 660. *Desjardins*, Bust of Mignard; 736. Bust of Richelieu. In the centre: 485. *Fr. Anguier*, Monument of Duc Henri de Longueville; 699, 700. *G. Guérin*, Effigies of the Duke and Duchess of La Vieuville. — From this room we pass through the Salle Puget to the —

Salle des Coustou (III), which is named in honour of the brothers *Nicolas Coustou* (1658-1733) and *Guillaume Coustou* (1677-1746), and of the latter's son *Guillaume Coustou* (1716-77). In the centre: 548. *Nicolas Coustou*, Adonis resting from the fatigues of the chase (1710). To the left, 481. *L. S. Adam*, Lyric Poetry; *483, 484. *Allegrain*, Venus and Diana bathing; 672. *Falconet*, Music; 549. *Nic. Coustou*, Cæsar; 543. *Guillaume Coustou the Elder*, Marie Lesczinska of Poland, queen of Louis XV. (1731); 520. Portrait bust by *Caffieri* (?); no number, *Lemoyne*, Trudaine. By the first window, Bust of N. Coustou by *G. Coustou*. Between the windows: 781. *Pigalle*, Mercury fastening his sandals, a leaden statue formerly in the Luxembourg gardens. By the second window, busts: 519. *Caffieri*, Nivelle de la Chaussée, the poet; 785. *Pigalle*, Guérin, the surgeon; 675. *Falconet*, Cupid; 672. *Lemoyne*, Gabriel, the architect; 550. *Nic. Coustou*, Louis XV.; 828. *Slodtz*, Hannibal. Above, on the wall: 653-658. *Martin Desjardins*, Six bas-reliefs in bronze from the pedestal of the statue of Louis XIV. formerly in the Place des Victoires. — Then the —

Salle de Houdon (IV), dedicated chiefly to *Antoine Houdon* (Versailles, 1741-1828). By *Houdon*, in the centre of the room:

*716. Bronze statue of the nude Diana, executed first in marble for the Empress Catherine II. of Russia (1781). — To the right of the entrance, 782. *Pigalle*, Love and Friendship. In a niche, 509. *Bouchardon*, Cupid carving a bow out of the club of Hercules; 681. *Francin* (after Houdon), Bust of Gluck. — 783. *Pigalle*, Bust of Maurice, Marshal de Saxe; *Pajou*, *775. Bacchante, 772. Marie Lesczinska as Charity; between these, 507. *Bouchardon*, Copy of the Barberini Faun. — *Houdon*, Busts of Lavoisier, Washington (715), Rousseau (bronze, 711), Abbé Aubert (710), Mirabeau (717), Buffon (719), Diderot (708), Franklin (713), and Voltaire (bronze, 712). *Pajou*, Busts of Buffon (773) and Lemoyne. On stands, by the window: no numbers, *Busts of Louise and Alexandre Brongniart (terracotta). Between them, 709. Morpheus. — Opposite the window: 511. *Bouchardon*, Model of the statue of Louis XV. that stood in the Place de la Concorde, in bronze.

The Salle de Chaudet (V) is mainly occupied with works of the end of the 18th and beginning of the 19th cent., when the ancient classical style was revived. To the left: 801. *Roland*, Bust of Suvée, the painter (terracotta); 805. *Roman*, Innocence; 803. *Roland*, Homer; 648. *Debay*, Mercury; 538. *Cortot*, Daphnis and Chloe; 650. *Delaistre*, Cupid and Psyche; 804. *Roman*, Nisus and Euryalus. In the centre: 503. *Bosio*, Aristæus, god of gardens; 651. *Deseine*, Mucius Scævola; *524. *Canova*, Cupid and Psyche; 748. *Julien*, Ganymede; 533. *Chaudet*, The young Œdipus rescued by the shepherd Phorbas. — Round the hall, as we return: *Cortot*, 539. Soldier of Marathon, 540. Victory (bronze); 514. *Bridan*, Epaminondas; *523. *Canova*, Cupid and Psyche. By the window, 667. *Dupaty*, Biblis changed into a fountain; *Chaudet*, 534. Cupid with a butterfly, 536. Bust of Napoleon I. (bronze); 697. *Giraud*, Design for a monument (wax); 506. *Bosio*, the Nymph Salmacis; 817. *Ruxtiel*, Psyche borne by Zephyr; 504. *Bosio*, Hyacinthus. — To the right of the door: no number, *Lucas de Montigny*, Bust of Mirabeau; *777. *Pajou*, Psyche abandoned; 802. *Roland*, Bust of Pajou; 760. *Lemire*, Cupid; 750. *P. Julien*, Amalthea; 537. *Clodion*, Bacchante.

The Salle de Rude (VI), named after the sculptor *François Rude* (1784-1855), continues the series of works of the 19th century. By the entrance are medallions by *David d'Angers*. From right to left: 678. *Foyatier*, Spartacus; no number, *Duseigneur*, Orlando Furioso; above, *Préault*, Virgil and Dante (bronze medallions); no number. *Pradier*, Son of Niobe; 814. *Rude*, Crucifixion; 806. *Roman*, Cato of Utica (finished by *Rude*); no number, *David d'Angers*, Béranger; 746. *Jaley*, Prayer; *Rude*, *811. Maurice, Marshal de Saxe, 815. Napoleon I. awakening to immortality (model); 747. *Jaley*, Louis XI.; *566. *David d'Angers*, Philopœmen; no number, by the 1st window, *Barye*, Tiger and crocodile; 787. *Pradier*, Psyche; 800. *Ramey*, Theseus and the Minotaur; 770. *Nanteuil*, Eurydice; 495. *Barye*, Jaguar and hare; 567bis. *David d'Angers*, Child with grapes; *Rude*,

*813. Joan of Arc, 816. Bust of Mme. Cabet. In the centre: no number, *Pradier*, Atalanta's toilet; *494. *Barye*, Centaur and Lapith; *Rude*, 810. Mercury (bronze), no number, *Young Neapolitan fisher.

SALLE DE CARPEAUX (VII). From left to right: *670. *Duret*, Fisherman dancing the tarantella, bronze; *529. *Carpeaux*, Dance, model of the group at the Opera (p. 79); *671. *Duret*, Neapolitan improvisatore, bronze; no number, *Clésinger*, Bust of Mme. Sabatier; *Jouffroy*, The first secret; 778. *Perraud*, Childhood of Bacchus. No numbers, *Schoenewerk*, Girls at a fountain; *Dumont*, Genius of Liberty, a model of that on the July Column (p. 175); *Perraud*, Farewell (a large relief); (2nd window on the right), *Pradier*, Sappho; *Foyatier*, Siesta; *Degeorge*, Infancy of Aristotle. In the centre, *531. *Carpeaux*, Four quarters of the globe supporting the sphere, model of the group on the Fontaine de l'Observatoire (p. 317). To the left and right, *P. Cabet*, After the bath; *J. Clésinger*, George Sand. Excellent busts on the walls.

To reach the *Picture Gallery* hence we turn to the right on leaving and pass through the first pavilion to the principal entrance of the New Louvre, or we ascend the Escalier Henri II (see below), to the left in the pavilion.

For the Grandidier Collection, Collections from the Far East, and the Chalcographie, see pp. 165, 166.

B. FIRST FLOOR.

The most important collection on the first floor of the Louvre is the *Picture Gallery*, which occupies nearly the whole of the S. connecting gallery between the Old Louvre and the Tuileries (*Galerie du Bord de l'Eau*), together with the whole of the inner gallery of the New Louvre parallel to it, and also several saloons in the Old Louvre. — The first floor of the Old Louvre also contains the *Ancient Bronzes* (p. 150), the *Furniture of the 17th and 18th Cent.* (p. 151), the *Drawings* (p. 153), the *Mediaeval, Renaissance, and Modern Works of Art* (p. 154), the *Ancient Vases* and the *Smaller Asiatic and Egyptian Antiquities* (pp. 156-162), the *Jewels* (p. 147), and the *Gems, Enamels, and Gold and Silver Plate* (p. 145).

The PRINCIPAL ENTRANCE to the first floor is by the *Pavillon Denon* (p. 95, where sticks, etc., may be left), whence the *Escalier Daru* ascends to the picture-gallery.

Those who wish may ascend the *Escalier Henri II* (comp. p. 105), in the *Pavillon Sully* or *Pavillon de l'Horloge* (to the W. of the court; C on the Plan), whence they proceed to the right to the Collection La Caze (p. 149), or to the left to the Ancient Bronzes (p. 150) and the Drawings (p. 153).

The ESCALIER DARU, the cupola above which is adorned with allegorical mosaics representing the principal civilised races of antiquity and the Renaissance, and with medallions of celebrated artists, after *Lenepveu*, is lined with casts of various works found at Delphi (see p. 116). In the centre of the staircase: *2369. *Nike of Samo-*

thrace, on a pedestal representing the prow of a trireme. This figure, found in 1863, was originally erected in memory of a naval victory won by Demetrius Poliorcetes about 305 B.C. The much mutilated statue represents the goddess on the prow of a vessel, in the act of sounding the signal for battle upon her trumpet. In dignity of conception and in the masterly handling of the voluminous drapery, this sculpture is perhaps the finest extant work of early-Hellenistic art. — In front of the door on the right, Victorious Charioteer, a votive offering of Polyzalos, cast from a bronze statue found at Delphi (B. C. 478-472).

The staircase-landings are occupied by a *Collection of Casts* of sculptures excavated at Delphi and Delos by the Ecole Française of Athens (1892-98): Friezes from the treasuries of the Sikyonians and the Cnidians; two Apollos in the archaic style; an Antinous; a replica of the Diadumenos of Polycletus; the curious Sphinx of Naxos; two heads of Caryatides; very interesting capitals, etc.

Thence we may either enter a rotunda (p. 144) by the door to the left of the Nike, passing thence into the Saloon of Antique Jewelry (p. 147), opposite; or we may pass through the Galerie d'Apollon (p. 144), on the right, at the end of which is the Salon Carré (p. 121). — The usual order is to begin at the colonnaded vestibule (door on the right).

This *Vestibule* formed part of a staircase removed when the Louvre was extended. Its ceiling is painted by *Meynier:* France as Minerva receiving homage from the Fine Arts. — *Photographs* of the pictures, drawings, and sculptures, by Braun (p. 47), are sold in this vestibule.

The next room, the *Salle Duchâtel* (p. 120), is the beginning of the picture-gallery.

**Picture Gallery.

Catalogue Sommaire for the entire musée (1902; 1 fr. 20 c.), on sale in the Galerie d'Apollon (p. 144), etc.

The *Picture Gallery* of the Louvre comprises about 2500 works, almost every school being represented by numerous masterpieces. There are indeed some masters whose acquaintance can be satisfactorily made in the Louvre alone. We recommend the visitor to read the following general review of the most important works, as well as the various incidental notices of particular pictures by the late Sir Joseph Crowe and other distinguished authorities, before proceeding to view the gallery itself.

Most visitors to the Louvre will of course be chiefly interested in the Italian Painters. The works of the 14-15th cent. are all recent acquisitions. Those of the Florentine School first attract our notice. The gallery possesses one authentic work of *Cimabue* (No. 1260) and one of *Giotto* (No. 1312). An excellent example of the tender and saintly style of *Fra Angelico da Fiesole* is his Coronation of Mary (No. 1290), while *Benozzo Gozzoli's* Glory of St. Thomas Aquinas

(No. 1319) affords an instance of the persistence with which the artists of that age clung to mediæval ideas. *Fra Filippo Lippi* is admirably represented by a Madonna and Child (No. 1344); and *Domenico Ghirlandajo* by his powerfully conceived Visitation, of the year 1491 (No. 1321). *Sandro Botticelli* is worthily illustrated by a charming Madonna of his early period (No. 1296) and by the noble frescoes from the Villa Lemmi (Nos. 1247, 1298). The Madonna (No. 1263) of *Lorenzo di Credi*, Verrocchio's great pupil, is regarded as his masterpiece. The authenticity of *Piero della Francesca's* Madonna (No. 1300a) is contested. The strong and tonic art of his pupil, *Luca Signorelli*, the foremost painter of the Tuscan-Umbrian school, may, perhaps, be almost better studied in the fragment of a large composition (No. 1527) than in the Adoration of the Magi (No. 1526). — *Perugino*, the chief master of the Umbrian school, is well represented by an important early work, a round picture of the Madonna with SS. Rose and Catharine (No. 1564), by the Conflict between Cupid and Chastity (1505; No. 1567), by the St. Sebastian from the Sciarra Gallery (No. 1566a), and by several other works. — The Louvre also possesses several important creations of *Andrea Mantegna*, a master of Upper Italy: Mt. Parnassus (No. 1375) is perhaps the most harmonious of these, but the Victory of Minerva, the Madonna della Vittoria, and the small Crucifixion (Nos. 1376, 1374, 1373) deserve careful study. — The evolution of Venetian painting may be traced in the San Giovanni Capistrano and St. Bernard of *Bart. Vivarini* and *Crivelli* (Nos. 1607, 1268), the ably individualized Condottiere of *Antonello da Messina* (No. 1134), the fine double-portrait of *Giovanni Bellini* (No. 1156), the Preaching of St. Stephen of *Carpaccio* (No. 1211), and the Madonna of *Cima da Conegliano* (No. 1259), with its magnificent Alpine landscape. — Among the Ferrarese works we note the realistic but deeply felt Pietà of *Cosimo Tura* (No. 1556) and the Court of the Muses by *Lorenzo Costa* (No. 1261).

In pictures of the great Italian masters of the 16th cent. ('Cinquecento') the Louvre is richer than any other gallery on this side of the Alps. Many of these were acquired by Francis I. In the first place stands *Leonardo da Vinci*, who spent the latter years of his life in France (1516-19). It is true that the authenticity of some of the works attributed to him here is contested. The small Annunciation of his early period (No. 1602a) is one of these. Others are the 'Vierge aux Rochers' (No. 1599), which many critics hold to be a copy, executed under the artist's supervision, of the picture in London, and the portrait known as 'La Belle Ferronnière' (No. 1600), but there is a growing tendency to hold all these works genuine. The vigorous St. Anna (No. 1598), which long passed for a cartoon executed by a pupil, dates from Leonardo's second sojourn in Florence. The great work of Leonardo in the Louvre is, however, his Mona Lisa (No. 1601), the most celebrated female portrait in the world, the

sphinx-like smile of which has exercised the wits of generations of poets and artists and still fascinates in spite of the darkened condition of the canvas. A characteristic illustration of the state of religion in Leonardo's time is afforded by the fact that he has used the same model, and almost in the same attitude, for John the Baptist and for Bacchus (Nos. 1597, 1602). — Among the numerous excellent pictures of Leonardo's school, *Boltraffio's* Madonna of the Casio family (No. 1169) and the works of *Bernardino Luini* (frescoes in the Salle Duchâtel) and *Andrea Solario* (Nos. 1530-33) merit especial attention.

No gallery in Europe is so amply supplied with works of *Raphael* as the Louvre, nor affords such an opportunity for studying the various phases of his development. To his earlier period, before he had shaken off the influence of Perugino's school, belong the charming little pictures of St. George and St. Michael (Nos. 1503, 1502); the latter is even thought to date from his initial stage with Timoteo Viti. A gem of his Florentine period is the 'Belle Jardinière', painted in 1507 (No. 1496). The expression of maternal joy, the prevailing characteristic of his numerous Madonnas, is here most happily rendered. To his early Roman period belongs the 'Vierge au Voile' (No. 1497). His best period is illustrated by the portrait of Count Castiglione (No. 1505), painted in 1516. The Holy Family (No. 1498) and the large St. Michael conquering Satan (1518; No. 1504) belong to Raphael's last period, when he aspired to rival Michael Angelo in dramatic conception, relying for his colour-effects on violent contrasts. These two works, however, were executed with considerable haste and with the help of pupils. The famous portrait of the beautiful Johanna of Aragon (No. 1507) appears to have been chiefly executed by Giulio Romano. — *Andrea del Sarto* and *Fra Bartolomeo* are well represented, the former especially by his celebrated Caritas (No. 1514), the latter by a large Holy Family (No. 1154).

Correggio is seen at the Louvre in two works only, but both of these are fine: the Marriage of St. Catharine (No. 1117) and Jupiter and Antiope (No. 1118).

Of all the great masters *Titian* is, perhaps, the most brilliantly represented in the Louvre. The religious scenes are the most important. The Madonna with the rabbit and the Rest on the Flight into Egypt (Nos. 1578, 1580) reveal the artist as a sympathetic delineator of domestic idylls. The Christ at Emmaus (No. 1581), in the genre style, is full of life, while the Entombment (No. 1584), perfect alike in lighting and colouring, in grouping and action, and the imposing Christ crowned with thorns (No. 1583) are full of the most effective and dramatic pathos. A work over which the master has shed a radiant poetic halo is the Jupiter and Antiope (No. 1587). The landscape in the background is most interesting. But to appreciate fully the genius of Titian, the portraits by him must also be considered, *e.g.* the picture known as Titian and his Mistress

(No. 1590), representing Alfonso of Ferrara and Laura de' Dianti. One of Titian's most curious character-studies is the Portrait of Francis I. (No. 1588). The Young man with the glove (No. 1592, 'L'homme au gant') is another excellent portrait. That of Alfonso d'Avalos, Marchese del Vasto, the famous general of Charles V. (No. 1589), is allegorical in treatment. — *Palma Vecchio* is represented by a fine Adoration of the Magi (No. 1399). An injustice would be done to *Giorgione* if we judged him by the Rustic Festival (No. 1136), highly as this work has been praised. — For the study of *Paolo Veronese* the Louvre is second only to Venice. His large banqueting scenes and his admirable Christ at Emmaus (No. 1196) greatly influenced the work of Delacroix.

The renown of the Spanish pictures in the Louvre had its origin in a time when Spain was seldom visited by travellers, and when the treasures which Madrid and Seville possessed were known only in limited circles. However, the Louvre still contains more Spanish works than any other gallery out of Spain. Justi maintains that the small sketch (No. 1734) of thirteen figures and the portrait of the Infanta Margaret (No. 1731) are the only genuine examples of *Velazquez* in the Louvre, the portrait of Philip IV (No. 1732) being merely a copy by a pupil. *Murillo*, on the other hand, is splendidly represented. The most famous of his works in this collection is the 'Conception' (No. 1709), while the brilliant Nativity of the Virgin (No. 1710), the 'Cuisine des Anges' (No. 1716), the Beggar Boy (No. 1717), and the Holy Family (No. 1713) are also admirable specimens of his power. *Ribera* is well represented, *e.g.* No. 1725. There is also a fine female portrait by *Goya*, the greatest of the Spanish realists of the early 19th century.

The Louvre is unusually rich in paintings of the Flemish School, mainly of its later period. Among the earlier works the most noteworthy is *Jan van Eyck's* Madonna revered by the Chancellor Rollin (No. 1986). With this may be ranked *Memling's* large Madonna in the Duchâtel Collection (No. 2026), a Descent from the Cross by *Roger van der Weyden* (No. 2196), and the Banker and his wife by *Quinten Matsys* (No. 2029). The late-Flemish school is magnificently represented by *Rubens*, by whose brush the gallery possesses 21 large scenes from the life of Marie de Médicis (p. 131). These large decorative works are remarkable for their richness of colouring, their lifelike vigour, and their strangely effective combination of allegory and realism. The other pictures by Rubens, though somewhat inferior to those at Antwerp, Munich, and Vienna, afford ample opportunity for a study of the great painter. The broad humour of his Flemish Fair (No. 2115) exhibits him to us in an entirely new light. — The large and splendid portrait of Charles I. of England (No. 1967) and that of Francisco de Moncada (1971) are the best of the many fine works of *Van Dyck* which the Louvre possesses. — The collection of 34 pictures by the ever-green *David*

Teniers, on whom Louis XIV. looked with contempt, stigmatizing his works as daubs ('otez-moi tous ces magots'), now forms one of the chief boasts of the gallery. More than half of them were presented by La Caze (p. 149) in 1869. — *Snyders* and *Jordaens* are also well represented.

The Dutch Masters of the 17th cent. can be thoroughly appreciated only on their native soil, but the Louvre gallery possesses good specimens of the handiwork of all the most celebrated. *Rembrandt* contributes no fewer than twenty works. The best of the religious paintings are the Christ at Emmaus (No. 2539; of striking power) and the Angel and Tobias (No. 2536), a work of marvellous poetry and unexcelled in lighting and harmony of motion. The two Philosophers and the 'Carpenter's Family' (Nos. 2540-42) are charming interiors; the Bathsheba (No. 2549) is an excellent though realistic female study. The portraits are chiefly of his later period, the most effective being, perhaps, that of himself, painted in 1660 (No. 2555). The portraits of a young man and young woman (Nos. 2545, 2547) are admirable examples of his later period. — The vigorous brush-work of *Frans Hals* is illustrated in his portraits of the Beresteyn family (Nos. 2386-88), the portrait of Descartes (No. 2383), and the Laughing Girl (No. 2384). *Van der Helst* also is well represented by his Guild Masters (No. 2394). — The most famous of the small genre pictures are *Terburg's* Officer and Girl (No. 2587), *Dou's* Woman with the dropsy (No. 2348), and Village grocer (No. 2350), *Jan Steen's* Tavern Festival (No. 2578), *A. van Ostade's* Schoolmaster (No. 2496), and an Interior by *P. de Hoogh* (No. 2414). — Among the numerous excellent landscapes of the Dutch School the palm may be given to *J. van Ruysdael's* Stormy Sea and Sunlight (Nos. 2558, 2560) and *Hobbema's* Mill (No. 2404).

The only Early German painter adequately represented in the Louvre is *Holbein*, the best of whose eight portraits are those of Kratzer the astronomer (No. 2713), Erasmus (No. 2715), Abp. Warham of Canterbury (No. 2714), and Anne of Cleves (No. 2718).

There are but twenty British Pictures in the Louvre. The attentive student of the landscapes of *Wilson*, *Gainsborough*, *Constable*, and *Bonington*, and of the portraits of *Raeburn*, *Hoppner*, and *Lawrence*, may nevertheless form an idea of the singular rôle played by this school as in some measure the connecting link between French art of the 18th cent. and the school of 1830.

Our notes on the French School will be found in the Introduction (p. xxxiii).

From the Vestibule (p. 116), which is reached by the Escalier Daru, we enter (opposite) the —

Salle Duchâtel, or Salle V. In this room are several frescoes of *Bernardino Luini*, transferred to canvas: 1357, 1358, 1359, *1360, *1361. Two boys with vine-foliage (more probably by *Bart. Suardi*,

surnamed *Bramantino*), Nativity, Adoration of the Shepherds, and Christ pronouncing a blessing. Here also are the paintings bequeathed by the Comtesse Duchâtel: 421. *Ingres*, Œdipus solving the riddle of the Sphinx (1808); *422. *Ingres*, The Spring, the artist's masterpiece, finished in 1856; *2026. *Memling*, Madonna and Child, with the donors; *2480, *2481. *Ant. Moro (Sir Anthony More)*, Portraits; three other paintings by Dutch masters; no number, *French School* (15th cent.?), The Empress Helen witnessing the miracle of the true Cross. — On our first visit to the gallery it is, however, advisable to traverse the Salle Duchâtel without stopping and begin our inspection with the —

Salon Carré, or Salle IV, which contains the chief works of the Italian, particularly of the Venetian, School and a few celebrated masterpieces of the Flemish, Dutch, and French schools.† The ceiling is richly sculptured by *Simart*.

To the right of the entrance: *2113. *Rubens*, Helena Fourment, second wife of the artist, and two of her children (unfinished); *1505. *Raphael*, Portrait of Count Baldassare Castiglione (who wrote a poem on this picture), painted about 1516, with masterly management of the colour. — **1117. *Correggio*, Betrothal of St. Catharine of Alexandria; 'so beautiful are the faces that they seem to have been painted in Paradise', says Vasari.

**1601. *Leonardo da Vinci*, Portrait of Mona (Madonna) Lisa, wife of the painter's friend Fr. del Giocondo of Florence, and hence known as 'La Gioconda'. Leonardo worked four years on this painting and then left it unfinished.

1136. *Giorgione (Barbarelli)*, Rustic festival: very charming from the depth and warmth of the colouring, the golden glow of the flesh tones, and the rich treatment of the landscape, in spite of its having been freely retouched. *2547. *Rembrandt*, Portrait of Hendrickje Stoffels (1652).

*1590. *Titian*, 'La Maîtresse du Titien', a girl at a toilet-table, with a man behind her with two mirrors, probably Laura de' Dianti and Duke Alfonso of Ferrara, painted shortly after 1520.

'The light is concentrated with unusual force upon the face and bust of the girl, whilst the form and features of the man are lost in darkness. We pass with surprising rapidity from the most delicate silvery gradations of sunlit flesh and drapery to the mysterious depth of an almost unfathomable gloom, and we stand before a modelled balance of light and shade that recalls Da Vinci, entranced by a chord of tonic harmony as sweet and as thrilling as was ever struck by any artist of the Venetian school.' *C. & C.*

Above: *1193. *Paolo Veronese*, Christ in the house of Simon the Pharisee, painted in 1570-75. — *1464. *Tintoretto (Jac. Robusti)*, Susannah and the Elders. — Above, 1221. *Annibale Carracci*, Pietà.

*1498. *Raphael*, 'Holy Family of Francis I.' (painted at Rome in 1518).

† A list of the artists with their dates, etc., will be found at p. 436.

Above, 1453. *Guido Reni*, Hercules and Achelous.

*741. *N. Poussin*, Diogenes throwing away his bowl, a serene and luminous composition. Above, 1427. *Jac. da Ponte (Bassano)*, Descent from the Cross.

*1731. *Velazquez*, Infanta Margaret, afterwards wife of Leopold I. of Austria.

**1496. *Raphael*, Madonna and Child with St. John, usually called 'La Belle Jardinière'; Florence, 1507.

1644. *Italian School (16th cent.)*, Portrait of a youth, probably by *Franciabigio*. Above, 437. *Jouvenet ('le Grand')*, Descent from the Cross (1697). Above the door: 1150. *Barocci*, Virgin enthroned.

*1598. *Leonardo da Vinci*, Madonna and Infant Christ with St. Anne.

This cartoon was brought to France by Leonardo and was probably executed by himself. It, however, afterwards found its way back to Italy, where Richelieu bought it in 1629. The drapery of the Madonna has lost its colour. — There are several sketches for this picture at Windsor.

Above, no number, *Guido Reni*, Hercules on the funeral pyre.

*288. *J. Fouquet*, Portrait of Guillaume Juvenal des Ursins, Chancellor of Charles VII. and Louis XI.; *1190. *Paolo Veronese*, Holy Family; *743. *N. Poussin*, Portrait of the artist. Above, 1143. *Guercino (Barbieri)*, Patron-saints of Modena.

**1192. *Paolo Veronese*, Marriage at Cana, finished in 1563, a perfect 'symphony in colours'. This is the largest picture in the collection, being 32 ft. long and 21 ft. high, and occupies nearly the whole S. wall.

In all probability it celebrates the marriage of Eleanor of Austria to William Gonzaga in 1561. Hence the numerous portraits, the identity of which has been much canvassed. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the viol, behind him Tintoretto with a similar instrument, on the other side Titian with a bass-viol, and the elder Bassano with a flute.

*1592. *Titian*, Young man in black, holding a glove, or 'L'Homme au Gant', an admirable portrait of his middle period (comp. p. 119); 1354. *B. Luini*, Infant Christ asleep. *1588. *Titian*, Portrait of Francis I. of France, painted from a medal, and yet reproducing the characteristically quaint features and royal bearing of that monarch. Above, 1219. *Annibale Carracci*, The Madonna appearing to St. Luke and St. Catharine.

*1504. *Raphael*, St. Michael the conqueror of Satan, painted in 1518; a work of sublime poetical character. Above (no number), *Guido Reni*, Hercules and the Lernæan hydra.

Above the door to the Galerie d'Apollon (p. 144): 1242. *Pontormo (Jacopo Carrucci)*, Visitation.

**1584. *Titian*, Entombment of Christ, a picture of marvellous effectiveness, painted for the Duke of Mantua about 1523.

Above, *1198. *Paolo Veronese*, Jupiter hurling thunderbolts against the Crimes, once a ceiling-painting in the assembly-hall of the Council of Ten in the Doges' Palace at Venice.

To the left, **1583. *Titian*, Christ crowned with thorns, painted about 1560. Above, 1538. *L. Spada*, Concert.

*1118. *Correggio*, Antiope and Jupiter disguised as a satyr, painted about 1518 for the Duchess of Mantua. Above, *1454. *Guido Reni*, Dejaneira carried off by the Centaur Nessus. — Over the entrance to the Salle Duchâtel: 723. *Nic. Poussin*, St. Francis Xavier resuscitating a dead woman in Japan.

We may now pass through the door nearly opposite and enter the Grande Galerie (p. 124); but in order to obtain a better chronological survey of the Italian School, it is advisable to visit next the so-called Salle des Primitifs, the first saloon on the right.

The **Salle des Primitifs Italiens**, or Salle VII, contains chiefly pictures by Florentine masters of the 14th and 15th centuries.

To the right of the entrance: 1566. *Perugino (Pietro Vannucci)*, St. Paul. — Right wall: 1323. *Benedetto Ghirlandajo*, Christ on the way to Golgotha; *1263. *Lorenzo di Credi*, Madonna and Child with saints; 1528. *School of Signorelli*, Madonna and Child; 1482. *Cosimo Rosselli* (?), Madonna enthroned; *Luca Signorelli*, *1527. Fragment of a larger composition, 1525. Nativity of the Virgin; 1661. *Florentine School (15th cent.)*, Madonna and saints; 1415 and (farther on) 1414. *Francesco Pesello (Pesellino)*, Resurrection of Christ, SS. Cosmas and Damian, St. Francis receiving the stigmata.

*1319. *Benozzo Gozzoli*, Triumph of St. Thomas Aquinas.

Above is Christ, with Paul, Moses, and the Evangelists. In the centre of the glory, St. Thomas Aquinas between Aristotle and Plato; at his feet, overwhelmed by his eloquence, is Guillaume de St. Amour, a professor of the Sorbonne; below, an ecclesiastical assembly with Pope Alexander IV.

Fra Giovanni Angelico da Fiesole, **1290. Coronation of Mary, with predella, 'the colouring worthy of an angel's hand' (Vasari); 1293. Martyrdom of SS. Cosmas and Damian, 1291. Daughter of Herodias dancing. Above, 1348. *Lorenzo Monaco*, SS. Laurence, Agnes, and Margaret (triptych); 1640. *Italian School (15th cent.)*, St. Louis, bishop of Toulouse; 1279. *Gentile da Fabriano (Lorenzo di San Severino?)*, Madonna; 1280. *Gentile da Fabriano*, Marriage of the Virgin, Circumcision, and Presentation in the Temple; *1383. (above), *Simone Martini*, Christ on the way to Golgotha.

On the wall at the end (the door, sometimes closed, gives on the Escalier Daru and the French rooms on the left): 1151. *Bartolo* (Sienese painter), Presentation in the Temple; 1302. *Taddeo Gaddi*, Beheading of John the Baptist, Mt. Calvary, Death of a martyr (triptych); *1260. *Cimabue*, Madonna and angels, from San Francesco at Pisa (freely restored); *1312. *Giotto*, St. Francis of Assisi receiving the stigmata; below, Vision of Innocent III., the same pope confirming the statutes of the order of St. Francis, and St. Francis preaching to the birds: a genuine, signed picture, painted for San Francesco at Pisa.

On the left wall: 1301. *Taddeo Gaddi*, Annunciation; 1563.

Turino Vanni, Virgin and Child. Farther on, several interesting works of the *School of Giotto*. Then: 1345. *School of Filippo Lippi*, Virgin and Child; above, 1397. *Neri di Bicci*, Virgin and Child; 1273. *Paolo Uccello (di Dono)*, Battle; 1274. *Florentine School (15th cent.)*, John the Baptist when a youth; *1272. *Paolo Uccello*, Portraits of Giotto, Uccello, Donatello, Brunelleschi, and Manetti; 1658. *Florentine School (15th cent.)*, St. Jerome; *Fra Filippo Lippi*, *1344. Madonna and Child with two sainted abbots, *1343. Nativity; 1300a. *Alessio Baldovinetti* (not *Piero della Francesca*), Madonna; *Domenico Ghirlandajo*, *1321. Visitation, a powerful work (1491), 1322. Portraits of a man and a boy; 1367a. *Bastiano Mainardi*, Madonna; *1296. *Sandro Botticelli*, Madonna with the Child and John the Baptist (a fine youthful work); 1367. *Mainardi*, Madonna and Child; 1663 and (above) 1663a. *North Italian School*, Portraits; 1300. *Botticelli*, Fragment of a predella; 1300a. *School of Botticelli*, Madonna and Child.

On the entrance-wall: 1295. *Botticelli*, The Magnificat. Above the door: 1512. *Lo Spagna* (? not Raphael), God the father and two angels, fresco removed from the Villa Magliana near Rome.

The **Grande Galerie**, or Room VI (comp. Plan, p. 115), is divided into six bays ('Travées') marked A, B, C, D, E, F on the dividing arches. It contains the remaining works of the Italian Schools, and also the Spanish, British, German, and part of the Flemish pictures (comp. p. 129).

Bay A: Italians (continued).

To the right: 1372. *Giannicola di Paolo Manni*, Holy Family; *Perugino*, 1567. Conflict between Cupid and Chastity (see below), 1565. Holy Family; *Francesco Francia (Raibolini)*, *1436. Crucifixion, 1435. Nativity, 1437. Virgin and Child (school-piece). Above, 1261. *Lorenzo Costa*, Court of the Muses, held by Isabella d'Este, an attractive allegory. This picture, together with Nos. 1375, 1376, and 1567, originally hung in the 'Paradiso', Isabella's private suite in the Corte Reale at Mantua. — 1241. *Pontormo (Jacopo Carrucci)*, Portrait of an engraver; 1417. *School of Pinturicchio*, Madonna and Child; 1422. *Giulio Romano*, Portrait; 1556. *Cosimo Tura*, Pietà, a crude work, but charged with feeling; 1167. *Francesco Bianchi*, Madonna enthroned, between two saints; 1676. *Lodovico Brea* (of Nice; 15th cent.), Annunciation; 1324. *Ridolfo Ghirlandajo*, Coronation of the Virgin; *Mariotto Albertinelli*, *1114 (above), Madonna and Child between two saints, 1115. Christ and the Magdalen; 1608. *Paolo Zacchia il Vecchio*, Portrait of a musician. — Between Nos. 1114 and 1608, no number, *Fr. Francia*, Madonna and Child with saints. 1516. *Andrea del Sarto*, Holy Family; 1264. *Lorenzo di Credi*, Christ and the Magdalen (Noli me tangere); 1651a. *Andrea del Sarto*, Portrait of Andrea Fausti, counsellor of the Medici; above, 1603. Copy of *Leonardo da Vinci's* fresco of the Last Supper, probably by his

pupil *Marco da Oggiono*, one-third smaller than the original; 1240. *Pontormo*, Holy Family; 1174. *Bartolomeo Bononi*, Virgin and Child; *1418. *Giulio Romano*, Nativity.

To the left, beginning again at the entrance: 1400. *Marco Palmezzano*, Dead Christ; *1526. *Luca Signorelli*, Adoration of the Magi; 1303. *Raffaellino del Garbo*, Coronation of the Virgin; above, 1517. *Andrea del Sarto*, Annunciation; 1416. *Piero di Cosimo*, Coronation of the Virgin; *Fra Bartolomeo*, *1154. Holy Family, 1153. Annunciation; 1133. *Michaelangelo Anselmi*, Virgin between St. Stephen and St. John; 1515. *Andrea del Sarto*, Holy Family; *Agnolo Bronzino*, 1184. Portrait of a sculptor, No number, Holy Family; 1384. *Massone*, Nativity, with saints and donors; above, 1285. *Gaudenzio Ferrari*, St. Paul. *Borgognone*, 1181. Presentation in the Temple, 1182a. St. Augustine and donor, 1182. St. Peter of Verona and a kneeling woman. 1265 (below, no label), *Leonardo da Vinci*, Annunciation; *1488. *Sacchi*, The four Church Fathers (or the Evangelists?). — *Leonardo da Vinci*, *1597. John the Baptist (comp. with No. 1602). *1599. Holy Family, known as 'La Vierge aux Rochers', a work of high excellence (the shadows have, unfortunately, become very dark), *1600. Female portrait, presumed to be that of Lucrezia Crivelli (perhaps by *Boltraffio*), and formerly called 'La belle Ferronnière' (mistress of Francis I.; the French name for the ornament she wears on her forehead is 'ferronnière'), 1602. Bacchus (school-piece). — *Andrea Solario*, *1532. Crucifixion (1503), fascinating in colour, *1531. Portrait of Charles d'Amboise, governor of Milan under Louis XII., 1530. Madonna with the green cushion (with a beautiful landscape), 1533. Head of John the Baptist. *Bernardino Luini*, 1356. Forge of Vulcan, *1355. Daughter of Herodias, 1353. Holy Family. 1604. *School of Leonardo* (perhaps *Cesare da Sesto*), Madonna with the scales; *1169. *Boltraffio*, Madonna of the Casio Family (1500).

On a stand between the columns of bay B: to the right, 1462. *Daniele da Volterra*, David and Goliath; to the left, the same subject seen from the other side.

Bay B: Italians (continued).

Left wall: *1376. *Andrea Mantegna*, The Vices banished by Wisdom, with charming putti (comp. No. 1261 on p. 124); 1158. *Giovanni Bellini* (?), Madonna with SS. Peter and Sebastian (inscription forged?); above, 1268. *Carlo Crivelli*, St. Bernardino of Siena; *Andrea Mantegna*, *1374. Madonna della Vittoria, one of his last works, painted for Giov. Franc. Gonzaga, Duke of Mantua, in commemoration of the battle of Taro (1495); *1373. Crucifixion, one of the predelle of the large altar-piece of San Zeno at Verona (1459); above, 1607. *Bart. Vivarini*, San Giovanni da Capistrano; *1375. *A. Mantegna*, Mount Parnassus (see No. 1261 on p. 124); *1156. and no number (above), *Gentile Bellini*, Portraits; 1157. *School of Gentile Bellini* (more probably by *Vincenzo di Biagio*, sur-

named *Catena*), Reception of a Venetian ambassador at Cairo; *1134. *Antonello da Messina*, Portrait of a man, generally known as the Condottiere (1475), full of energy; *1211. *Vittore Carpaccio*, Preaching of St. Stephen; *1259. *Cima da Conegliano*, Madonna and Child; above, 1351. *Lor. Lotto*, Holy Family; *1399. *Palma Vecchio*, Adoration of the Shepherds (spoiled); 1318. *Girolamo dai Libri*, Virgin and Child; 1135. *Giorgione (Palma Vecchio?)*, Holy Family; 1673. *Venetian School (16th cent.)*, Portrait. — Between Nos. 1673 and 1352: no number, *Vincenzo di Biagio (Catena)*, Portrait (panel with a small fastening). — 1352. *Sebastiano del Piombo*, The Salutation (Rome, 1521; unfinished), a most impressive picture; above, 1394. *Bart. Montagna*, Juvenile trio; 1350. *Lor. Lotto*, St. Jerome, in a beautiful rocky landscape, a youthful work (1500); *1577. *Titian*, Madonna and Child with saints; above, *Alessandro Bonvicino*, surnamed *Moretto*, 1176. SS. Bonaventura and Anthony of Padua, 1175. SS. Bernardino of Siena and Louis of Toulouse.

Still on the left, a farther series of excellent works of the Venetian school. — *Titian*, 1579. Holy Family (perhaps not entirely by the master's own hand), *1580. Holy Family, *1581. Christ and the two disciples at the Supper of Emmaus, painted about 1547, *1578. 'La Madonna del Coniglio', or the Virgin with the rabbit, painted in 1530. — Above, 1179. *Bordone*, Portrait; *Titian*, *1589. Allegory, painted for Alfonso d'Avalos, Marchese del Vasto (d. 1546), representing that general taking leave of his wife, sister of Johanna of Aragon, when summoned by the emperor to Vienna in 1532 to fight against the Turks, *1593. Portrait. 1674d. *Bonifazio*, Madonna with SS. John, Paul, Joseph, and Ursula.

*1196. *Paolo Veronese*, Christ at Emmaus (to the right, portraits of the painter, his wife, and his brother); *1591. *Titian*, Portrait of a man in black; above, 1674e. *Venetian School* (16th cent.; *Tintoretto?*), Madonna enthroned in clouds; 1586. *Titian*, Council of Trent; *Tintoretto*, 1467. Portrait, *1465. Paradise; above, 1170. *Bonifazio*, Resurrection of Lazarus. *Paolo Veronese*, 1199. Young mother, 1195. Golgotha; 1185. *Johann von Calcar*, Portrait of a young man; above, 1180. *Bordone*, Man and child.

To the right (beginning at the end of Bay A): *Paolo Veronese*, 1187. Destruction of Sodom, 1194. Bearing of the Cross (unfinished), 1188 (above), Susannah and the Elders. *Titian*, 1585. St. Jerome, in a fine moonlit landscape, 1582. Christ on the way to Golgotha. 1349. *Lor. Lotto*, Christ and the adulteress.

**1587. *Titian*, Jupiter and Antiope, known as the 'Venus del Pardo', painted in 1574. Comp. p. 118.

'Though injured by fire, travels, cleaning, and restoring, the masterpiece still exhibits Titian in possession of all the energy of his youth, and leads us back involuntarily to the days when he composed the Bacchanals. The same beauties of arrangement, form, light, and shade, and some of the earlier charms of colour are here united to a new scale of effectiveness due to experience and a magic readiness of hand. . . . The

shape of Antiope is modelled with a purity of colour and softness of rounding hardly surpassed in the Parian marble of the ancients.'
C. & C.

1171. *Bonifazio*, Holy Family; 1547. *Tiepolo*, Last Supper. Above, 1413. *Ant. Pellegrini*, Allegory. *Guardi*, 1331, 1333, and (farther on) 1334, 1330. Venetian fêtes. *1203. *Canaletto (Antonio Canale)*, Grand Canal at Venice. Above, 1425. *Bassano (Jacopo da Ponte)*, Wedding at Cana.

1328, 1332, 1329. *Guardi*, Views in Venice; 1189. *Paolo Veronese*, Swoon of Esther (very lifelike and dramatic).

Farther on, to the right, beyond the door of Room VIII (p. 143): 1197. *Paolo Veronese*, St. Mark crowning the three theological virtues, probably intended for a ceiling. *Panini*, 1408. Interior of St. Peter's at Rome, 1409. Concert at Rome; 1149. *Barocci*, Circumcision; *Annibale Carracci*, 1233. Hunting, 1232. Fishing; *Guido Reni*, 1450. St. Sebastian, 1439. David with the head of Goliath; *1613. *Domenichino (Zampieri)*, St. Cecilia; 1163. *Pietro da Cortona*, Madonna; above, 1139. *Guercino*, Raising of Lazarus; 1288. *Feti*, Melancholy.

Bay C: Italians (Raphael).

To the right: 1564. *Perugino*, Madonna and Child; 'an early work, remarkable for clearness of outline, pure and rich brilliancy of colour, and soft, pale yellow flesh tone' (C. & C.). — 1566a. *Perugino*, St. Sebastian; above, 1511. *School of Raphael*, St. Catharine of Alexandria; 1539. *Lo Spagna*, Nativity.

To the left: 1513b. *Raphael* (?). Madonna with the carnation; above, 1513a. *Raphael* (?), Vision of Ezekiel (God the Father above the symbols of the Evangelists); *Raphael*, 1508. Portraits, 1500 (above), John the Baptist in the wilderness, probably genuine, but completely ruined; 1668a. *Umbrian School*, St. Sebastian; above, 1509bis. *Raphael* (?), Head of St. Elizabeth; *1506. *Raphael*, Portrait of a young man, painted after 1515 (long erroneously regarded as a portrait of himself); *1509. *Perugino* (not Raphael), Apollo and Marsyas. *Raphael*, *1497. Madonna with the veil, also called the Virgin with the blue diadem. *1501 (above), St. Margaret, painted, according to Vasari, almost entirely by Giulio Romano (spoiled), 1503. St. George, *1507. Portrait of Johanna of Aragon, painted in 1518 (the head only, according to Vasari, by Raphael. the rest by Giulio Romano), 1502. St. Michael. Above, 1420. *Giulio Romano*, Triumph of Titus and Vespasian.

Bay D: Italian, Spanish, British, and German Masters.

To the right: *Caravaggio*, 1122. Fortune-teller, *1124. Portrait of Alof de Wignacourt (1601), 1123. Concert, *1121. Death of the Virgin; 1368. *Manfredi*, Fortune-teller; *Salvator Rosa*, 1480. Scene in the Abruzzi, with soldiers, 1478. Saul and the Witch of Endor, *1479. Cavalry engagement, 'a work of rare energy and singular beauty'. — There are a few more Italian pictures in Room IX (p. 138).

Beyond the door of Room IX begins the SPANISH SCHOOL. 1703. *Collantes*, Moses and the Burning Bush; *1716. *Murillo*, Miracle of St. Diego, known as the 'Cuisine des Anges' (a poor convent provided with food by angels), a singular mixture of mysticism and realism; no number, *Ribera* (?), Pietà.

To the left (beginning over again): 1706. *Herrera the Elder*, St. Basil expounding his doctrines; *Ribera*, *1723. St. Paul the Hermit, 1722. Entombment, *1721. Adoration of the Shepherds. *Murillo*, 1712. Madonna with the rosary, 1714. Jesus in Gethsemane, 1715. Scourging of Christ; *1734. *Velazquez*, Thirteen cavaliers; *1708. *Murillo*, Immaculate Conception.

**1709. *Murillo*, The Immaculate Conception, one of his greatest works (1678), pervaded with an intense sentiment of religious enthusiasm. As usual in the Spanish School, the master has drawn his inspiration from the 'woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars (Rev. xii. 1). The picture was bought in 1852 from Marshal Soult for 615,300 fr. (24,600*l*). — *Murillo*, **1710. Birth of the Virgin, *1717. Beggar-boy 'cherchant à détruire ce qui l'incommode' (the intent expression is full of life and the light admirable), *1713. Holy Family (the light and the harmonious colouring are of great beauty). — 1732. *Velazquez*, Philip IV. of Spain; *1738, 1739. *Zurbaran*, Two scenes from the legend of St. Bonaventura (1629); **Goya*, 1704a. Lady with a fan, 1704. Guillemardet, French ambassador at Madrid, 1705. Portrait of a woman.

BRITISH SCHOOL. To the right, beyond the window (covered in winter with a green curtain): 1817a. *Raeburn*, Portrait; 1816a. *Phillips*, Portrait of Lamartine; *1804, 1805. *Bonington*, Views of Versailles and Venice; 1818. *Allan Ramsay*, Charlotte Sophia, Princess of Wales; 1812bis. *Hoppner*, Countess of Oxford; above, 1816. *Opie*, The woman in white; 1817. *Raeburn*, Naval pensioner; 1805bis. *Bonington*, The old governess; above, 1813. *Lawrence*, Lord Whitworth. To the left, beginning over again: 1803. *Bonington*, Card. Mazarin and Anne of Austria; 1809. *Constable*, Hampstead Heath; above, 1802. *Bonington*, Francis I. and the Duchesse d'Etampes; 1818a. *Romney*, Sir John Stanley; no number, *Hoppner*, Portraits of a young man and woman; above, no number, *Raeburn*, Portrait of Mrs. Maconichie with her child; *1819. *Wilson*, Landscape; 1813a. *Lawrence*, Portrait of Jules Angerstein and hiswife (1792); *Constable*, 1810. The Glebe Farm (spoiled), 1807. The rainbow; 1801. *Beechey*, Brother and sister; *1814. *Morland*, The halt; *Constable*, 1806. The village. No number, The mill.

GERMAN SCHOOL. To the right: 2706. *Denner*, Old woman; 2712. *Heinsius*, Princess Victoire, daughter of Louis XV.; 2751, 2752. *Melchior Wyrsch* (Swiss), Man and wife; *2722. *Angelica Kauffmann*, Portraits of Baroness Krüdener and of her daughter; 2708. *Dietrich*, Woman taken in adultery; 2723. *Raphael Mengs*,

Queen Maria Amalia Christina of Spain; 2738. *Master of the Death of the Virgin* (Cologne; 16th cent.), Last Supper, Preparation for the Entombment, and St. Francis receiving the stigmata; 2736a. *German School (15th cent.)*, Madonna; no number, *German School*, St. Adrian; *Dürer*, *2709. Head of an old man, 2709a. Head of a child. 2738d. (above) and 2738c. (farther on), *Master of St. Severin*, Scenes from the life of St. Ursula; *2724. *Mignon*, Chaffinch's nest; 2745. *German School (16th cent.)*, Judgment of Paris; 2705. *Lucas Cranach*, Portrait.

To the left, beginning again: *Holbein the Younger*, *2713. Portrait of Nic. Kratzer of Munich, astronomer to Henry VIII. of England, dated 1528, 2719. Portrait of Sir Richard Southwell, a replica, or perhaps a skilful copy of the picture at Florence, *2718. Anne of Cleves, fourth wife of Henry VIII., *2715. Erasmus of Rotterdam (1523), exceedingly lifelike and admirably executed, with marvellously expressive hands (replicas at Longford Castle and Bâle), *2714. William Warham, Archbishop of Canterbury, at the age of seventy, dated 1528. 2710. *Ad. Elsheimer*, Rest on the flight into Egypt; 2732. *Rottenhammer*, Death of Adonis, a very dramatic work; *2737. *Cologne School (15th cent.)*, Descent from the Cross; 2741. *German School (16th cent.)*, Portrait; 2703. *Lucas Cranach*, Venus in a landscape.

In the centre of the room: 2701. *Hans Sebald Beham*, Table-top painted with four scenes from the life of David (1534).

Bay E: Flemish School.

To the right: 1960. *Fr. Duchâtel*, Portrait. *A. F. van der Meulen*, 2033, 2032, 2040, 2045, 2047, 2049, 2031, 2037, 2039, 2035, 2044. Pictures relating chiefly to the campaigns in the Netherlands under Louis XIV.; 1903a. *V. Boucquet*, Standard-bearer; 2083. *Rubens*, Triumph of Religion, painted, like the companion picture (2076) opposite, in 1628 for the convent of Loeches near Madrid; above, 2068. *Pourbus*, Last Supper. *Phil. de Champaigne*, 1947. Portrait of himself, *1394. The nuns Catherine Agnes Arnauld and Catherine de Ste. Suzanne (the painter's daughter) praying for the recovery of the latter from paralysis at the abbey of Port-Royal. 1941. Young girl, 1928. Last Supper. 1932. Pietà, 1927. Christ at the house of Simon the Pharisee, 1939. Robert Arnauld d'Andilly (1588-1674).

To the left, beginning again: 1921. *Jan Brueghel (Velvet Brueghel)*, Battle of Arbela; *Jan Meel* or *Miel*, 2022. Halt, 2023. Travellers' meal; 1989. *Francken the Elder*, Story of Esther; above, 2030a. *Jan Metsys*, David and Bathsheba (1562); 2165. *David Teniers the Younger*, Smoker; 2072. *Pourbus*, Marie de Médicis; 1991. *Francken the Younger*, Passion; *Jan Brueghel*, 1920. Air (1621), 1919. Earth, or the Terrestrial Paradise (1611); 2074. *Pourbus*, Guillaume du Vair, keeper of the Great Seal; above, 2191. *Otho van*

Veen or *Venius*, The artist and his family; 1952. *Gonzales Coques*, Family portraits; *2076. *Rubens*, Elijah in the wilderness (see p. 129; No. 2083). — *David Teniers the Younger*, *2156. The Prodigal Son (1644), *2158. Temptation of St. Anthony, 2163 bis, *2162. Tavern-scenes, *2155. Peter's Denial (among the soldiers at the table is the artist himself), 2163. Tavern-scene, 2160. Tavern by a brook, 2161. Rustic dance, 2166. Knife-grinder, *2159. Village-fête, 2168. Portrait of an old man, 2167. Bagpipe-player, *2157. The Works of Mercy, 2164. Hawking.

Above, 1930. *Phil. de Champaigne*, Crucifixion; *Snyders*, 2144. Boar-hunt, 2141. Earthly Paradise; between these, 1953. *G. de Crayer*, Ecstasy of St. Augustine; 2079. *Rubens*, Madonna in a garland of flowers; 2137. *D. Ryckaert*, The artist's studio; *1992. *Fyt*, Game and fruit; 2140a. *Jan Siberechts*, Pastoral scene; above, 2169. *Teniers the Younger*, Blowing soap-bubbles; 2369. *Sir Peter Lely* (?), Portrait of the Duchess of Bedford, af er Van Dyck; 2147. *Snyders*, Fruit and animals.

Bay F: Flemish School (continued).

To the right: *Jordaens*, 2013. Infancy of Jupiter, 2012. The Evangelists, *2015. Concert after supper, 2011. Christ driving the money-changers out of the Temple, somewhat trivial in composition but masterly in its realistic vigour, *2014. Twelfth night. Above, 2145. *Snyders*, Fishmongers; 2005, 2004. *C. Huysmans*, Landscapes; 2011a. *Jordaens*, Last Judgment.

To the left, beginning again: *Rubens*, 2112. Elisabeth of France, daughter of Henri IV., *2075. Flight of Lot (1625), 2080. Flight into Egypt (sketch), 2078. Madonna, 2117. Landscape, 2081. Raising of Lazarus. — *1966. *A. van Dyck*, Rinaldo and Armida; *1985. *Van Dyck* or *Rubens* (?), J. G. Richardot; *2077. *Rubens*, Adoration of the Magi (about 1612); *1975. *Van Dyck*, Duke of Richmond; *Rubens*, *2114. Portrait of a lady, *2115. Flemish Fair (ca. 1634?; see p. 119).

We now enter the —

Salle Van Dyck. To the right, three pictures by **Rubens*, belonging to the series mentioned on p. 131: 2087. The education of Marie de Médicis, conducted by Apollo (playing the violoncello), Minerva, and Mercury; on the right, the Graces; 2096. Regency of the queen under the protection of Olympus: Mars, Apollo, and Minerva drive away the hostile powers; Juno and Jupiter cause the chariot of France to be drawn by gentle doves; 2086. Birth of Marie (1573, at Florence): Lucina, the goddess of births, is present with her torch; Florentia, the goddess of the city, holds the new-born infant; on the right is the river-god of the Arno. — 1983. *Van Dyck*, Portrait of the artist; *2116. *Rubens*, Tournament at sunset, a spirited sketch; above, 2130. *Rubens* (?), Diogenes searching for a man. — *Van Dyck*, 1972. Half-length portrait of the Spanish general Francisco de Moncada,

commander in the Netherlands, 1973. Portraits of a man and a child, 1977. Portrait, 1964 (above), St. Sebastian, **1967. Portrait of Charles I. of England, with his horse held by an equerry: a truly kingly portrait, executed with 'respectful familiarity' and marked by aristocratic bearing, unselfconsciousness, beauty, and the most refined 'joie de vivre' (ca. 1635); 1976. Portrait, 1965. Venus demanding arms for Æneas from Vulcan, *1974. Lady and her daughter, *1969. Duke Charles Louis of Bavaria (full-face) and his brother Robert, Duke of Cumberland, 1961. Madonna, *1971. Equestrian portrait of Francisco de Moncada (see above), *1962. Virgin and donors.

Beyond the entrance to the Rubens Gallery (see below): *2084. *Rubens*, Tomyris, Queen of the Scythians, causing the head of Cyrus to be dipped in a vessel full of blood; *1954. *G. de Crayer*, Equestrian portrait of Ferdinand of Austria, Stadtholder of the Netherlands; 2108. *Rubens*, Marie de Médicis as Bellona; 1938. *Phil. de Champaigne*, Card. Richelieu. *Rubens*, *2111. Baron Henri de Vicq, Netherlandish ambassador at the French court, 2082. Crucifixion, above, 2106. Grand-Duke Francis of Tuscany, father of Marie de Médicis, 2107. Johanna of Austria, his wife. *2016. *Jordaens*, Portrait; *1937. *Phil. de Champaigne*, Louis XIII. crowned by Victory; 2110. *Rubens*, Sketches for Nos. 2085 and 2105 (see below).

We now descend the stairs to the —

Rubens Gallery, the former 'Salle des Etats', which was built at the end of the Second Empire but remained unfinished until recently. It contains a series of **Eighteen large paintings by *Rubens*. These were ordered by Marie de Médicis, widow of Henri IV., for the Luxembourg Palace (p. 307). Rubens came to Paris in 1622, where he painted the sketches, after which he returned to Antwerp and executed the pictures there with the aid of his pupils. In 1625 the completed works were brought to Paris, where they received a few final touches from Rubens himself. The effect of the paintings has been considerably enhanced by the tasteful decoration of the room and the favourable lighting from above.

The scenes are as follows, enumerated from the entrance, alternately left and right. — Left, 2085. The Fates spin the fortunes of Marie de Médicis. — Right, 2105. The God of Time brings the truth to light; above is the king giving his mother a chaplet of peace. — On the walls. Left, 2088. Henri IV. receives the portrait of the princess; above are Jupiter and Juno; beside the king appears Gallia. — Right, 2089. The marriage by proxy (1600). — Left, 2090. The queen lands at Marseilles (1600). — Right, 2091. Wedding-festival at Lyons; Henri IV. in the character of Jupiter, and Marie de Médicis in that of Juno; in the chariot in front the patron-goddess of Lyons. — Left, 2092. Birth of Louis XIII. at Fontainebleau (1601); behind the queen is Fortuna; the infant

is in the arms of the genius of Health. — Right, 2093. Henri IV., starting on his campaign against Austria (1610), entrusts the queen with the regency. — Left, 2094. Coronation of the queen by Cardinal de Joyeuse at St. Denis; the king is observed in a gallery above. — Right, 2095. Apotheosis of Henri IV.; below are Victoria, in a yellow robe, and Bellona with a trophy; on the right is enthroned the mourning queen between Minerva and Wisdom; at the feet are Gallia and noblemen. — Left, 2097. The queen in the field during the civil war. — Right, 2098. Treaty between France (on the right) and Spain (left); princesses of the allied courts are mutually destined to marry the heirs to the two thrones. — Left, 2099. Prosperity prevails during the regency; the queen enthroned bears the scales of justice; on the right are Minerva, Fortuna, and Abundantia; on the left Gallia and Time; below are Envy, Hatred, and Malice. — Right, 2100. The queen commits the rudder of the ship of the state, rowed by the virtues, to Louis XIII. on his majority. — Left, 2101. Flight of the queen from the Château of Blois (1619). — Right, 2102. Reconciliation of the queen with Louis XIII. — Left, 2103. Peace. — Right, 2104. Marie de Médicis and Louis XIII. in Olympus; below is the dragon of rebellion.

We return to the entrance, ascend the steps, and then descend again to the right. In the passage (XXI), to the left, 2327. *Abr. Bloemaert*, Nativity.

A series of **Smaller Rooms**, adjoining the Rubens Gallery, and bearing the names of the masters chiefly represented in them, contain the rest of the Flemish and the Dutch pictures.

Salle Van Eyck (XX). — Opposite, in the centre, *1986. *Jan van Eyck*, The Chancellor Rollin revering the Virgin, with a beautifully-executed landscape.

The spare and big-boned head of the chancellor is one of the most fascinating of Van Eyck's male portraits. The Virgin possesses neither youth nor beauty, and yet there is about her a solemn and even imposing air.

To the right and left: *Hans Memling*, *2027. Betrothal of St. Catharine, 2027a. John the Baptist and the donor, 2028a. (left), Portrait of a monk, *2024. John the Baptist, *2025. Magdalen. — To the right, *2196. *Roger van der Weyden*, Descent from the Cross; to the left (above), *2205. *Flemish School (16th cent.)*, Portrait; 2030. *Quinten Matsys* or *Metsys*, Christ blessing. — On the right wall, beginning again: above, 1951. *Pieter Claeyssens*, Head of Mary; *2202b. *Flemish School (early 16th cent.)*, Madonna with donors (triptych); *2202. *Flemish School (15th cent.)*, The Salutation; 1999. *Mabuse (Jan Gossaert)*, A Benedictine. In the middle of the wall, 1957. *Gerard David* (?), Marriage at Cana. Above, 2201. *Flemish School (16th cent.)*, Mater Dolorosa; 2200. *Flemish School (15th cent.)*, Christ. — Left wall: *Flemish School (15th cent.)*, *2298a. Last Judgment (perhaps the right wing of D. Bout's Resurrection at Lille), 2197. Holy Family; *Flemish School*, 2205b. Charles V.; *2028.

Memling, Triptych, with the Martyrdom of St. Sebastian, Resurrection, and Ascension; no number, *Flemish School*, Adam and Eve (1507), 2716. Philip le Bel; 1997, 1998. *Mabuse (Gossaert)*, Diptych, with the Madonna and Child and a portrait of Joh. Carondelet, Chancellor of Flanders; 2203. *Flemish School*, Pietà; *2198. *Flemish School (15th cent.)*, Pastoral instruction; 2204a. *Flemish School (16th cent.)*, Portrait of an old man.

Salle Anthonie Mor (XXI). To the right: 2300. *Dutch School (16th cent.)*, Abraham's sacrifice; 1917. *Pieter Brueghel the Elder*, The beggars; above, 2641b. *Dutch School (16th cent.)*, Portrait; No number, *Brueghel the Elder*, Parable of the Seven Blind Men; above, 2640. *L. F. Zustris* or *Suster*, Venus and Cupid; *Dutch School (16th cent.)*: 2641d. Portrait; no number, Lot and his daughters; above, 2641. Girl reading. At the end (in the middle): No number, *Geertgen van St. Jans* (Haarlem School, 15th cent.), Raising of Lazarus; above, 2001. *Jan van Hemessen*, Tobias restoring his father's sight (1555). 2029. *Quinten Matsys*, Banker and his wife. Above, no numbers, *Flemish School* (1507), Adam, Eve. 2299. *Aertgen van Leyden* (1498-1564), The way to Calvary; above, 2500a. *P. Aertsen*, surnamed *Cabel* (1586-1636), Fishermen. To the left: *Sir Anthony More* (?), 2481a. Edward VI. of England (?), *2479. Court-dwarf of Charles V., 2478. Portrait; 2601. *Adr. van de Venne*, Fête champêtre, given in honour of the peace concluded in 1609 between the Spanish (under the Archduke Albert) and the Dutch.

Salle Frans Hals (XXII). On the rear wall: *Frans Hals*, *2388, Portraits of the Van Beresteyn family of Haarlem; to the left, *F. Hals*, *2386, *2387, Portraits of Nicolas van Beresteyn and his wife, founders of a beguinage at Haarlem, where these pictures were preserved until 1884; between them, *2283. Portrait of Descartes, the philosopher (1655). Above the door: *Honthorst*, 2410, 2411. Elector Charles Louis of the Palatinate and his brother Rupert of Bavaria, Duke of Cumberland; to the right and left: *Honthorst*, 2409. Concert, 2408. Pilate washing his hands. Farther on, to the right, 2466, 2467. *Mierevelt*, Portraits; 2642. *Dutch School of the 17th cent.*, Literary society ('Rederijkamer'); on the rear wall, 2339a. *Pieter Codde*, The toilet; 1912. *Adr. Brouwer*, Dutch tavern; 2525. *Hendrik Pot*, Charles I. of England.

Salle Van Goyen (XXIII). To the right: 2483. *Aert van der Neer*, Dutch canal; no number, *Dutch School* (1627), Portrait; *Corn. van Poelenburgh*, 2519. Pasture, 2520, 2521. Women bathing, 2522. Ruins of the imperial palaces on the Palatine and of the Temple of Minerva Medica at Rome; 2604. *Simon de Vlieger*, Calm sea; above, 2332. *Jan Both*, Landscape; 2376. *Jan van Goyen*, Dutch canal; 2465. *Mierevelt*, Portrait of Oldenbarnevelt. — On the rear wall: 2561b. *Sal. Ruysdael* (?), The ferry; 2576. *Gerard Sprong*, Portrait; 2605. *Hendrik van Vliet*, Portrait of a young man; 2375.

J. van Goyen, Dutch river-scene; 2636. *Wynants*, Edge of a forest, with accessories by *A. van de Velde;* 2327a. *P. Bloot*, The ferry; 2438. *A. de Keyser*, Portrait; no number, *H. van Vliet*, Portrait. — To the left: *2389. *Dirk Hals*, Rustic festival (early work; ca. 1616); 2586a. *A. van den Tempel*, Portrait; 2377. *Van Goyen*, River-scene; *2392. *I. D. de Heem*, Fruit and table-equipage; 2340. *Craesbeeck*, The artist painting a portrait; 2315a. *A. Palamedes*, Portrait. Above the door: 2581. *Hendr. Steenwyck the Younger*, Christ at the house of Lazarus (1620).

SALLE VAN OSTADE (XXIV). To the right: 2378. *J. van Goyen*, Dutch scene; 2338. *J. van Ceulen*, Portrait; 2510. *Isaac van Ostade*, Ice-bound canal; 2629. *Philip Wouverman*, Cavalry-charge; *2508. *Is. van Ostade*, Travellers halting; 2451. *J. van Loo*, Portrait of Michel Corneille, the painter. — *2484. *Aert van der Neer*, Village-street by moonlight; *2495. *Adr. van Ostade*, The painter's family (?); 2635. *Ph. Wouverman*, Tour de Nesle at Paris about 1664; 2490. *Is. van Nickelen*, Vestibule of a palace; 2298. *W. van Aelst*, Grapes and peaches. — 2509. *Is. van Ostade*, Travellers halting; *Adr. van Ostade*, 2500. Smoker, 2501. Drinker; 2511. *Is. van Ostade*, Ice-bound canal; *Adr. van Ostade*, *2498. Interior of a hut, *2497. Fish-market; above, 2395, 2396. *Barth. van der Helst*, Portraits; 2321. *Berchem*, Landscape with cattle. Over the entrance-door, 2223. *Ph. Wouverman*, Starting for the chase. Over the exit, *Berchem*, Ferry.

SALLE RUYSDAEL (XXV). To the right: *2559. *J. van Ruysdael*, Thicket; 2436. *Kalf*, Interior of a peasant's hut; 2560. *Terburg*, Assembly of ecclesiastics during the congress at Münster; 2499. *Adr. van Ostade*, Merchant in his cabinet; *2394. *Barth. van der Helst*, Masters of the Guild of St. Sebastian, a smaller and well preserved replica of the Amsterdam painting (1653); above, 2365. *A. van Everdingen*, Landscape; 2561. *J. van Ruysdael*, Landscape; 2562. *Corn. Saftleven*, Portrait of a painter; *2561bis. *J. van Ruysdael*, Margin of a wood. — 2401. *J. van der Heyden*, Dutch village; 2391. *De Heem*, Fruit and table-equipage; above, 2302. *J. Asselyn*, Landscape; *2558. *J. van Ruysdael*, Stormy sea on the Dutch coast, a work of rare perfection; above, *2611. *Jan Weenix*, Spoils of the chase; 2400. *Van der Heyden*, View in a Dutch town. 2464a. *G. Metsu*, Still-life; 2303. *J. Asselyn*, Landscape (companion to No. 2302, see above). — *2588. *Terburg*, The music-lesson (a work of very delicate characterisation; 1660); 2571. *H. M. Sorgh*, Kitchen; *Gabriel Metsu*, 2463. Dutch cook, 2461. Chemist; *2560. *J. van Ruysdael*, Sunbeam effect (figures by *Ph. Wouverman;* poetically rendered and masterly in its silvery greenish-grey tone), *2557 (above), River in a wood (figures by *Berchem*), an important work of the master's best period; *G. Metsu*, 2460. Music-lesson, 2462. Dutch woman, 2458. Vegetable-market at Amsterdam; above, 2436a. *Kalf*, Still-life. Above the door, 2306. *L. Bakhuisen*, Sea-piece.

Salle Hobbema (XXVI). *Paul Potter*, 2529. The Bosch at the Hague, 2526. Horses, *2527. Cows (1652), 2528. Grey horse. 2430. *K. du Jardin*, Wood; above, *2360. *Jan le Ducq*, Guard-room (his masterpiece); 2457. *G. Metsu*, Christ and the adulteress (1653); 2453. *Aert van Maas*, Guard-room. — *2589. *G. Terburg*, Concert; 2315. *Nic. Berchem*, Ford; 2598. *Adr. van de Velde*, Winter scene (1668); 2638. *Wynants*, Landscape; 2404. *Hobbema*, Mill; 2594. *A. van de Velde*, Landscape with cattle; 2432. *K. du Jardin*, same subject; 2361. *J. le Ducq*, Marauders; 2626. *Wouverman*, Riding school; above, 2305. *Bakhuisen*, Sea-piece. — 2429. *K. du Jardin*, Pasture; 2600. *W. van de Velde*, Sea-piece; *2403. *Hobbema*, Forest-scene; 2452. *Jak. van Loo*, Study of a woman; 2593. *Adr. van de Velde*, Beach at Scheveningen (1660); 2427. *K. du Jardin*, Italian jugglers; 2310. *Beerstraaten*, The old harbour of Genoa.

Corner Room (XXVII). — To the right: 2346. *Decker*, Landscape; *Philip van Dyck*, 2363. Abraham dismissing Hagar and Ishmael, 2362. Sarah, Abraham, and Hagar; 2448. *Lingelbach*, Italian seaport; above, 2304. *Bakhuisen*, Port of Amsterdam. — To the left, *Nic. Berchem*, 2313. Environs of Nice, 2318. Landscape with cattle; 2493. *J. van Os*, Flowers.

The opposite Corner Room (XXVIII) also contains Dutch pictures, mostly of a later period, by *Lingelbach* (2447. Vegetable-market at Rome), *Van der Werff*, *Verkolje*, etc., and a few small pictures by *Ph. Wouverman* (2630. Cavalry halt). To the left: 2612. *Jan Weenix*, Seaport (1701); to the right, above, 2405bis. *Hondecoeter*, Eagles in a poultry-yard.

Salle Jan Steen (XXIX). On the rear wall: *Jan Steen*, *2578. Merry company (1674; rich in happy motives and full of humour), to the left, 2580. Bad company. Then, to the right: 2456. *J. van der Meer (Vermeer) of Delft*, Lace-maker. *2587. *G. Terburg*, The gallant (admirably drawn, and of a delicately-blended silvery tone, one of his finest works). Above, 2610. *Jan Weenix*, Game and hunting-gear; 2399. *J. van der Heyden*, Town Hall at Amsterdam; 2328. *Ferd. Bol*, Philosopher in meditation; 2602. *Verkolje*, Interior; 2568. *Slingelandt*, Dutch family; 2612bis. *Jan Weenix*, Game. — 2312. *Cornelis Bega*, Rustic interior; 2471. *Fr. van Mieris the Elder*, Tea-party; 2345. *Alb. Cuyp*, Sea-piece; 2606. *Ary de Vois*, Portrait; *2475. *W. van Mieris*, Cook. — 2022. *J. van der Meer*, Tavern; *Netscher*, 2487. Lesson on the bass-viol, 2486. Singing-lesson; 2459. *Gabr. Metsu*, Officer saluting a young lady, a gracefully conceived and delicately coloured work; above, 2370. *Jan Fictoor (Victors)*, Isaac blessing Jacob; 2425bis, 2424. *J. van Huysum*, Flowers.

Salle Albert Cuyp (XXX). — *Cuyp*, *2343. The promenade, *2341. Landscape, 2344. Portraits of children, *2342. Two riders. Then, from right to left: *Pieter de Hooch*, 2414, 2415. Dutch interiors;

above, 2595, *2596. *Adr. van de Velde*, Landscapes with cattle; at the back, to the right, 2637. *Wynants*, Landscape, with figures by *Adr. van de Velde.*

The First Rembrandt Room (XXXI) contains seven pictures by *Rembrandt (R. Harmensz van Ryn).* On the rear wall, 2554, 2552. Two portraits of himself, of 1637 and 1632. — *2540, *2541. Philosophers in profound meditation.

'The venerable countenance of the old man, the faded colour of his garments, the reverential atmosphere, the gentle light, and the transparency of the shadows all combine to shed an inexpressible poetic radiance over this picture.' *(E. Michel.)*

2546. Portrait of a man (ca. 1656). — To the left: *2545. Portrait of a young man (1658).

*2542. Holy Family at Nazareth, known as the 'Carpenter's Family', signed 1640.

This family scene is one of those idyllic pieces by means of which Rembrandt and other Dutch masters endeavoured to familiarise the spectator with incidents from the Old and New Testament by transplanting them to the present. The simplicity and depth of sentiment which pervade the picture may be regarded as the badge of the Protestant spirit of the 16th and 17th centuries.

This room also contains a number of other excellent pictures. To the left, as we retrace our steps: *2348. *Gerard Dou*, The dropsical woman, one of his greatest works: a successful composition, in which the grief of the daughter is touchingly portrayed; most elaborately finished, although unusually large for this master (1663); *G. Dou*, 2356. Reading the Bible, 2359. Portrait of the artist, 2350. Village-grocer, 2352. Dutch cook, *2353. Girl hanging up a cock at a window, 2351. Trumpeter, *2355. Dentist, 2354. Weighing gold. — *2496. *Adr. van Ostade*, The Schoolmaster (the dramatic force and warm golden tone are characteristic of the master's most finished style); 2564. *Dirck van Sandvoort*, Christ at Emmaus; 2364. *G. van den Eeckhout*, Hannah dedicating her son Samuel to the Lord; 2530. *Pynacker*, Tavern; *Gov. Flinck*, *2373. Child's portrait (1641), 2372. Annunciation to the Shepherds; *Ferd. Bol*, *2330. Mathematician, 2331 (above), Portrait; 2426. *K. du Jardin*, Golgotha; 2371. *Victoor (Victors)*, Girl's portrait (1640). Above the entrance door, No number, *Cornelius Drost* (17th cent.). Bathsheba (in a black frame of carved wood); above the exit-door, 2349. *G. Dou*, Silver ewer (spoiled).

The Second Rembrandt Room (XXXII) is one of the choicest in the Louvre, containing as it does nine pictures by *Rembrandt:* *2553. Portrait of himself (1634); *2548. Carcase in a butcher's shop (1655); 2544. Portrait of an old man (1633).

*2539. The Supper at Emmaus, dated 1648, from the collection of his friend the Burgomaster Six. As in the picture of Tobias, a subdued red is here the predominating colour, and the whole work is pervaded with a warm and hazy glow (Vosmaer).

*2537. The Good Samaritan (dated 1648). — *2536. Family of

Tobias revering the departing angel, painted in 1637; very characteristic of the master's easy and genial mode of rendering Bible scenes, and admirable for its warm and harmonious colouring and its poetry of chiaroscuro. — 2543. Venus and Cupid (portraits), a late work (c. 1661); 2538. St. Matthew (1661); *2555. Portrait of himself at an advanced age (1660). — No number (to the left of 2544), The Supper at Emmaus, attributed to *Rembrandt*.

The following three rooms contain the Dutch and Flemish pictures formerly in the *Collection La Caze* (for the French pictures of this collection, see p. 149).

First Dutch Room (XXXIII). *2591. *G. Terburg*, Reading-lesson; 2513. *Isaac van Ostade*, Pig-sty; 2507. *Adr. van Ostade*, School-teaching; 2437. *Willem Kalf*, Still-life; 2468. *Mierevelt*, Portrait; above, 2406. *Hondecoeter*, The white turkey; 2557. *G. Dou*, Old man reading; 2599. *Adr. van de Velde*, Landscape with cattle; 2505. *A. van Ostade*, The newspaper; 2309. *Bakhuisen*, Sea-piece. — *Rembrandt*, *2550. Woman bathing (1647). *2549. Woman after the bath (so-called Bathsheba; 1651); 2337. *Brekelenkam*, Consultation. — 2208. *Flemish* or *Dutch School (17th cent.)*, Old woman; 2393. *Heemskerck*, Interior. Above, 2517. *E. van der Poel*, The hut; 2506. *A. van Ostade*, Tavern; 2579. *Jan Steen*, The repast; 2454. *Nic. Maes*, Saying grace; 2551. *Rembrandt*, Portrait (1651); above, 2407. *Hondecoeter*, Poultry. Above the exit-door. 2553. *Pynacker*, Landscape.

Second Dutch Room (XXXIV; pictures of the Collection La Caze, see above). 2573. *Hendr. Mart. Sorgh* (?), Tavern interior; 1914. *Adr. Brouwer*, The writer; 2515. *Is. van Ostade*, Winter-landscape; 2535. *Ravesteyn*, Portrait; 2382. *J. van der Hagen*, Plain of Haarlem; *1916. *Adr. Brouwer*, The smoker; above, 2339. *Van Ceulen*, Portrait; 2634. *Phil. Wouverman*, Pilgrims; 2435. *K. du Jardin*, Landscape; 2572. *Sorgh*, Flemish interior. — 2502. *Adr. van Ostade*, The drinker; 2379. *J. van Goyen*, Dutch canal; 2397. *B. van der Helst* (?), Portraits of a lady and a dignitary; 2503. *Adr. van Ostade*, The reader; 2366. *Allart van Everdingen*, Landscape. — 2534. *Ravesteyn*, Portrait; 1913. *Adr. Brouwer*, Tavern-scene; 2512. *Is. van Ostade*, Interior; *2384. *Frans Hals*, Laughing gipsy ('La Bohémienne'; ca. 1630); 2489. *C. Netscher*, Princess; 1915. *Adr. Brouwer*, The operation; 2504. *Adr. van Ostade*, The reader; 2385. *Frans Hals*, Portrait.

Flemish Room (XXXV; pictures of the Collection La Caze, see above). — *David Teniers the Younger*, 2179. The alms-collector, 2173. Interior (grisaille); 1892. *A. van Dyck*, Portrait (grisaille); 2055. *Pieter van Mol*, Head of a young man; 1925. *Jan Brueghel (Velvet Brueghel)*, The bridge of Talavera; above, 1995. *Jan Fyt*, Game and hunting-gear; 2184. *Teniers the Younger*, Chimney-sweep; 1926. *Jan Brueghel*, Landscape; above, *Teniers the Younger*, 2170. Village fair (inscription forged?), 2177. Tavern;

*1979. *A. van Dyck*, Head of an old man; 2174. *Teniers the Younger*, Village fête; above, 2152. *Snyders*, Fruit. — *Rubens*, 2109. Marie de Médicis; to the left and right, 2120. Abraham's sacrifice, 2121. Melchisedech and Abraham (sketches). 2193. *Cornelis de Vos*(?), Portrait; 2132. *School of Rubens*, Lute-player. — To the left a series of smaller pictures by *Teniers the Younger* (2176. Temptation of St. Anthony), and several sketches: 2119. *Rubens*, Landscape; 1981. *A. van Dyck*, Martyrdom of St. Sebastian.

In the passage (XXXVI): no number, *G. de Crayer*, Adoration of the Magi; 2067. *J. van Oost the Elder*, San Carlo Borromeo administering extreme unction to the plague-stricken.

Passing through the Salle van Dyck (on the left), we return to the Grande Galerie and by the door to the left in Bay D enter —

Room IX, the first of the *Petites Salles*, which contains a number of late-Italian works, in continuation of those on the adjacent wall in Bay D of the Grande Galerie (see p. 127). To the left of the entrance: 1401. *Dom. Panetti*, Nativity; 1553. *Garofalo*, Holy Child asleep; 1386, 1385. *Parmigianino (Franc. Mazzola)*, Holy Families. — On the end-wall, *Guido Reni*, 1448. Magdalen, 1447. Ecce Homo; 1287. *Dom. Feti*, Country life; 1562. *Franc. Vanni*, Martyrdom of St. Irene; above, 1252. *Castiglione*, Animals. — Above, 1560. *Turchi*, Death of Cleopatra. — To the left of the window, 1379. *Carlo Maratta*, Portrait of Maria Maddalena Rospigliosi. We now enter the —

French Rooms. French art is represented by more than 1000 pictures, which have been arranged in eight rooms. The chronological order begins in Room X, which adjoins Room IX (see above). The most direct approach to these rooms is by the *Escalier Mollien* (E. on the Plan, p. 115), to the right of the 'vestiaire' in the Pavillon Denon (p. 95), and through the Galerie Mollien (comp. p. 96).

Room X. Earliest French Schools *(Primitifs Français)*. — To the left: 995. Attributed to *J. Malouel* and *H. Bellechose* (1415-16), Martyrdom of St. Denis. — 1003. *Burgundian School (15th cent.)*, Portrait of Philip the Good; 996. *Jean Malouel* (?), Dead Christ. *French School (15th cent.)*, 997. Entombment, 998a. Pietà, 1049. Crucifixion and saints. Between the windows (left): 1032. *French School (16th cent.)*, Henri III. On the other wall: 126. *Jean Clouet* (?), Francis I. *French School (16th cent.)*, 1022. Duke Francis of Alençon when a child; *French School (15th cent.)*, 1004, 1005. SS. Peter and John the Evangelist, with Peter, Duke of Bourbon (1404) and Anne of Burgundy (1488), 1006. Praying abbess; *1048. Formerly ascribed to *Jean Perréal*, Madonna with donors; 1012. *French School*, Baron de Montmorency (ca. 1525-31). — *289. *Jean Fouquet*, Charles VII. of France, a highly suggestive portrait (ca. 1450). 999. *French School (16th cent.)*, Portraits of President J. J. des Ursins (d. 1431) and his family. 304bis. *Nic. Froment*,

King René and his second wife. 998. *French School (15th cent.)*. Descent from the Cross.

Room XI. French Schools of the 16th Century. To the left, several portraits in the manner of the *Clouets* (p. xl), including 1030. Catherine de Médicis, and 1015. Francis of Guise, Duke of Lorraine. 1035. *Unknown Artist*, Ball at the court of Henri III. on the wedding of the Duc de Joyeuse with Margaret of Lorraine in 1581; 1485. *Rosso* (p. xl), Pietà. — 155. *Jean Cousin*, Last Judgment (p. xl); above, 1433. After *Primaticcio*, Concert; 1007. *French School*, Francis I. — By the windows, on the left, 304. *Martin Fréminet*, Mercury charging Æneas to abandon Dido. 1014bis. *School of Fontainebleau*, Toilette of Venus. — 131, 130. *Fr. Clouet(?)*, Duke Francis of Guise and King Henri II.; 128, *129. *Fr. Clouet*, Charles IX. of France and his wife Elizabeth of Austria. Above, *French School*, 1036. Ball at the court of Henri III., 1034. Henri III. kneeling before the Cross. — By the windows on the right, *School of Fontainebleau*, 1014. Continence of Scipio, 1013. Diana.

Room XII. Paintings by *Le Sueur*, particularly a series of 21 scenes from the life of St. Bruno, painted in 1645-48; the best is 584. Death of St. Bruno.

'The light of a single candle falls on the white cowls, which resemble grave-clothes, and on the walls, which are white as those of a tomb. An inexpressible sadness streams from this almost monochrome painting.' *(Gautier.)*

Room XIII. On the left, 586. *Le Sueur*, St. Bruno and his companions giving their substance to the poor. Above, 3. *E. Allegrain*, Landscape. 547. *The Brothers Lenain*, Denial of St. Peter; above, 976. *S. Vouet*, Louis XIII. On the principal wall, 545. *Lenain*, Henri II., Duke of Montmorency; 544 (*? Lenain*), Church procession; *Lenain*, 543. Portraits (1647), 546. A game at cards, 543a. Family circle, 542. Haymakers, 540 (to the left of the entrance), The blacksmith, 539. Nativity. Above, from left to right, *Le Sueur*, 554. Departure of Tobias, 590. Company of artists, 562. St. Scholastica appearing to St. Benedict. To the right of the widow, 154. *J. Courtois*, surnamed *Le Bourguignon*, Battle. To the left, *J. de Boulongne (Le Valentin)*, 61. Fortune-teller, 63 (above the exit), Topers.

We now cross the landing of the staircase leading to the French Rooms mentioned at p. 115. On the right wall, 58. *Le Valentin*, 'Render unto Cæsar'; *F. Gérard*, 331. History of Poetry, 330. Victory and Fame; 161. *N. Coypel*, Cain; 62. *Le Valentin*, Tavern. — We enter, on the right, the —

Galerie Française du XVIIe Siècle, or *Galerie Mollien* (Room XIV), containing the masters of the 17th century.

To the right: 715. *Nicholas Poussin*, The blind beggars of Jericho (1651); *Le Valentin*, 57. Judgment of Solomon, 56. Acquittal of Susannah; 742. *Poussin*, Apollo and Daphne, unfinished; *321. *Claude Lorrain (Gellée)*, Landscape; *Sébastien Bourdon*, 75. Gipsies,

76. Beggars; 513. *Charles Le Brun*, Entry of Alexander the Great into Babylon, painted, like Nos. 509-12 (see below), as designs for Gobelins tapestry (comp. p. xliv); 562. *Le Sueur*, Christ appearing to the Magdalen; *Nic. Poussin*, 718. Assumption, 713. Holy Family; 556. *Le Sueur*, Bearing of the Cross, 'touching in its sweet and profound melancholy'; *Nic. Poussin*, *740. Landscape with Orpheus and Eurydice (1659), 709. The Israelites gathering manna in the wilderness (Rome, 1639), 710. The Philistines struck with pestilence (1630), 706. Moses in the ark of bulrushes; 434. *Jouvenet*, Raising of Lazarus (1706); *560. *Le Sueur*, St. Paul preaching at Ephesus, the principal figure after Raphael (1649); 511. *Le Brun*, The tent of Darius, one of the series mentioned above. *Claude Lorrain*, *313. Harbour at sunset, 312. Village Fête; 59. *Le Valentin*, Concert; *Poussin*, 726. Rescue of the young Pyrrhus, 730. Adoration of the Magi; 433. *Jouvenet*, Miraculous Draught of Fishes; 724. *Poussin*, Rape of the Sabines; 529. *Claude Lefèbvre*, Master and pupil. *Claude Lorrain*, 323. Mouth of a harbour, 315. Anointing of King David; 456. *Laurent de Lahire*, Pope Nicholas V. at the tomb of St. Francis of Assisi; *317. *Claude Lorrain*, Harbour, of great vigour and depth of colouring; 790. *Rigaud*, Robert de Cotte, the architect; *557. *Le Sueur*, Descent from the Cross; *510. *Le Brun*, Battle of Arbela; 322. *Claude Lorrain*, Ford.

Between the doors: 52. *Bon Boulogne*, St. Benedict resuscitating a child; 555. *Le Sueur*, The Salutation.

On the left wall, as we continue: 318. *Claude Lorrain*, Seaport; 736. *Poussin*, Spring, or the earthly paradise; *784 (above), *Rigaud*, Two portraits of Marie Serre, mother of the painter, 780. Presentation in the Temple, of great vigour of colouring (the painter's last work, 1743). *Nic. Poussin*, 737. Summer, or Ruth and Boaz, 729. Bacchanal. *Claude Lorrain*, 325. Louis XIII. forcing the pass of Susa, near Turin, in 1629, 324. Siege of La Rochelle by Louis XIII. in 1628. *Poussin*, 738. Autumn, or the Spies returning with grapes from the Promised Land; 727 (above). Mars and Venus, *739. Winter, or the Deluge, 731. Echo and Narcissus. Above, 512. *Le Brun*, Alexander and Porus. *Poussin*, 722. Vision of St. Paul, 720. Death of Sapphira. *Rigaud*, 788 (above 722), Portrait-group, 782. Philip V. of Spain; *Poussin*, 716. The Woman taken in adultery, 714. Holy Family; above, 515. *Le Brun*, Death of Meleager; 977. *Simon Vouet*, Wealth; *314. *Claude Lorrain*, Mark Antony receiving Cleopatra at Tarsus; 735. *Poussin*, Time delivering Truth from the attacks of Envy and Discord; *316. *Claude Lorrain*, Ulysses restoring Chryseis to her father, with figures by *Fil. Lauri*. 979 (above 316), *Vouet*, Faith (companion-picture to 977). *Poussin*, *734. Arcadian shepherds, *711. Judgment of Solomon, a celebrated work full of expression, 705. Moses in the ark of bulrushes. *781. *Rigaud*, Louis XIV., an excellent portrait;

452. *L. de Lahire*, Madonna and Child; above, 630. *Mignard*, Françoise d'Aubigné, Marquise de Maintenon; above, 559. *Le Sueur*, SS. Gervasius and Protasius refusing to sacrifice to Jupiter; *Le Brun*, 514. Hunt of Meleager and Atalanta, 496. Holy Family, 498. Christ entering Jerusalem. *628. *Mignard*, Madonna (Vierge à la Grappe); 971. *Vouet*, Presentation in the Temple; 783. *Rigaud*, Bossuet; 530. *Lefèbvre*, Portrait (1667); 695. *F. Perrier*, Orpheus before Pluto; 153. *Le Bourguignon*, Skirmish between cuirassiers and Turkish cavalry; 66. *S. Bourdon*, Adoration of the Magi; 311. *Claude Lorrain*, Campo Vaccino at Rome; 732. *Poussin*, Triumph of Flora; *310. *Claude Lorrain*, Harbour at sunrise; *Mignard*. 634. St. Cecilia, 630. Christ on the way to Calvary; 509. *Le Brun*, Alexander crossing the Granicus; *483. *Largillière*, Count de la Châtre; *704. *Poussin*, Eleazer and Rebecca.

The gallery is adjoined by the —

Salle des Portraits, or Room XV., surmounted by a lofty cupola, and containing a collection of *Portraits of Artists*, most of which are of little value save for their historical interest. They all bear inscriptions. The ceiling is embellished with paintings by *Charles Muller* illustrative of French periods of art: under St. Louis, Francis I., Louis XIV., and Napoleon I.. The walls are hung with eight beautiful Gobelins tapestries. In the centre of the room is a fine Sèvres vase.

The most interesting portraits are as follows, from right to left: 373. *Et. Jeaurat*, by Greuze; 610. *P. Mignard*, by himself; 525. *Jos. Vernet*, by Mme. Lebrun; 214. *Delacroix*, by himself; no number, *Bon Boulogne*, by G. Allou; 476. *David*, by Langlois; 1148. *Guercino*, 778. *Ricard*, by themselves; 482. *Le Brun*, by Largillière; 760. *P. Puget*, by Fr. Puget; 376. *Géricault*, presumed portrait; *521. *Mme. Lebrun*, with her daughter, by herself; 821. *M.* and *Mme. Vien* (*Marie Reboul*), by Roslin. 796. *H. Rigaud*, 302. *Fragonard*, 904. *L. M. Van Loo*, 1380. *Maratta*, 166. *N. Coypel*, 519. *Le Brun*, all by themselves. 272. *T. Rousseau*, by E. Dubufe; 533. *Hallé*, by J. Legros. 902. *Soufflot*, the architect (with two of his drawings), by L. M. Van Loo; 68. *J. B. Greuze*, by himself; 492. *Nic. Coustou*, by Largillière; 958a. *J. B. Isabey*, by H. Vernet; 407. *Mme. C. A. Haudebourg* (*Lescot*), by herself; 778bis. *Heilbuth*, by Ricard.

Before visiting the large Room VIII. (Modern Works; on the right), we proceed straight on to the —

Galerie Française du XVIIIe Siècle or *Galerie Daru* (Room XVI). To the right: 180. *Charles Antoine Coypel*, Perseus delivering Andromeda; *Desportes*, 232, 235. Sporting-dogs and feathered game, 224. Sportsman, *226. (above), Boar-hunt, 731. Louis XIV.'s dogs. 811. *Hubert Robert*, Landscape; *Lancret*, 467. The nest, 466. Turtle-doves; 172. *A. Coypel*, Young girl; 249. *Desportes*, Portrait of himself; 290. *J. H. Fragonard*, The high priest Coresus giving his life for Callirrhoe; 869. *Tocqué*, Supposed portrait of Mme. de Graffigny; 170. *A. Coypel*, Esther before Ahasuerus; 402, 465-462. *Lancret*, The Seasons; 374, 375. *Greuze*, Girls' heads; 897. *C. A. Van Loo*, Marriage of the Virgin; 689. *Pater*, Fête champêtre; 183. *A. Coypel*, Portrait of himself; 855. *Subleyras*, Martyrdom

of St. Hippolytus; 935, 936. *Jos. Vernet*, Castle of Sant' Angelo and Ponte Rotto at Rome; 893. *J. B. van Loo*, Diana and Endymion; 865. *L. Tocqué*, Marie Lesczinska, Queen of France; *Boucher*, 33. Bag-piper, 30. Diana quitting her bath, 31. Venus begging Vulcan for arms for Æneas, 32. Sleeping shepherdess; 291. *J. H. Fragonard*, Music-lesson; 221. *De Marne*, Road; 99. *J. B. S. Chardin*, Housekeeper; *Hubert Robert*, 809. Landscape, 797. Ancient ruins at Orange and St. Remy; 666, 671. *Oudry*, Dogs; *Chardin*, 97. The antiquarian ape, 94. Dead hare; 863. *Taraval*, Triumph of Amphitrite; 668. *Oudry*, Dog and game; 651bis, 651. *L. G. Moreau* (?), Landscapes; 28. *Boilly*, Arrival of the diligence; 959. *A. Vestier*, Portrait of his wife; 222. *De Marne*, Fair; 913. *J. Vernet*, Moonlight scene; 766. *Raoux*, Pygmalion and Galatea; 261. *Drolling*, Kitchen.

Rear-wall: 194. *David*, Paris and Helen (early work; 1788); beyond the door, *Greuze*, 370. The father's curse, 371. The repentant son; 448. *Lagrenée*, Rape of Dejaneira.

Left wall, as we return: 373a. *Greuze*, Portrait; *Boucher*, 34, *35. Pastoral scenes; above, 965. *J. M. Vien*, Sleeping hermit; *369. *Greuze*, The marriage-contract, exceedingly popular in its time; *Lancret*, 469. Innocence, 468. Music-lesson; *Mme. Vigée-Lebrun*, 520. Peace with Abundance, 526. Mme. Molay-Raymond, 522. Portrait of the artist and her daughter; 884. *J. F. de Troy*, Esther's toilet. Below, two *Chardins* and 373b. *Greuze*, Portrait of Dr. Duval. 678. *J. Parrocel*, Louis XIV. crossing the Rhine (1672); *H. Robert*, 799. So-called temple of Diana at Nîmes, 807. Ruined portico; *372. *Greuze*, The broken pitcher, his best-known work; 899. *C. A. Van Loo*, Huntsmen resting; 372a. *Greuze*, Milkmaid; *982. *A. Watteau*, Embarking for Cythera, 'tender and ideal in colouring, a typical dream of youth and happiness'. *Boucher*, 38. Cephalus and Aurora, 37. Vertumnus and Pomona; 39. *Boucher*, Rape of Europa; 698. *Peronneau*, Oudry, the painter; 9. *Aved*, Mirabeau; 535. *Le Moyne*, Olympus (sketch for a ceiling); 665. *Ollivier*, Tea at the prince of Conti's; *Chardin*, *92. Grace, his finest work (1740), 91. The industrious mother. 923. *J. Vernet*, Landscape; 638. *Mignard*, The Grand Dauphin, son of Louis XIV., and his family; *50a. *Boucher*, Interior; *J. Vernet*, 924. Women bathing, 932 (above), Setting sun; *Chardin*, 89. Kitchen, 90. Animals and fruit; 36. *Boucher*, Vulcan presenting Venus with arms for Æneas; 806. *H. Robert*, Ancient ruins; 177. *N. Coypel*, Innocence and Love; 868. *Tocqué*, Louis of France, son of Louis XV.; above, 835. *J. F. Troy*, Swoon of Esther (design for tapestry); 661a. *J. M. Nattier*, Portrait; above, 764. *J. Raoux*. Telemachus recounting his adventures to Calypso; *F. Desportes*, 237. Poultry, 245. Game, 229. Vegetables, 230. Flowers and fruit, 220. Dogs; 670. *Oudry*, Farm.

Between the doors, 835. *J. B. Santerre*, Susannah; 938. *J. Vernet*, Sea-piece; 853. *P. Subleyras*, Magdalen.

The door opens on the upper landing of the Escalier Daru (p. 115), where a few pictures by early Italian masters are hung: *Botticelli*, *1297, 1298. Frescoes from the Villa Lemmi near Florence, said to have been painted for the nuptials of Lorenzo Albizzi and Giannina Tornabuoni, and representing Giannina with the Graces and Lorenzo with the Arts and Sciences; *1294. *Fra Angelico*, Crucifixion, from the former Dominican monastery at Fiesole. Here, also, are antiquities found at Delphi, etc. — The paintings which follow in chronological order will be found in the Salle des Sept Cheminées (p. 148). We now re-enter the Salle des Portraits, and turn to the left into the —

Salle Francaise du XIXe Siècle or Room VIII, situated between the Salle des Portraits and the Grande Gallerie. This was formerly a *Salle des Etats* or States Assembly Room. We begin to the right of the entrance from the Salle des Portraits (p. 141). — 425. *Ingres*, Portrait of M. Cordier; 185. *Daubigny*, Spring; 428. *Ingres*, Portrait; above, 200. *E. Delacroix*, Revolution of July 28th, 1830; above, 625. *A. Michallon*, Landscape; *207. *Delacroix*, Dante and Virgil in Hades, 'ardent and sombre, pervaded by an infernal glow'. Above, 771. *G. H. Reynault*, Execution at Granada. — Wall on the right, 817. *L. Robert*, Return from the pilgrimage to Santa Maria dell' Arco at Naples; *Th. Rousseau*, 829. Landscape (Fontainebleau), 830. Marshes in the Landes; 390. *Gros*, Francis I. and Charles V. at the tombs of St. Denis; above, *156. *Th. Coulure*, Romans of the decadence; 414. *Huet*, Silvan solitude; 816. *L. Robert*, Harvesters in the Pontine Marshes; 702. *Pils*, Rouget de l'Isle singing the Marseillaise; 66. *G. Courbet*, Stream of the 'Puits Noir'; 208. *Meissonier*, Young woman singing; *200a. *David*, Mother and daughters; 643. *Millet*, Spring; 406. *Hamon*, The human comedy; 189. *David*, Oath of the Horatii; 197. *Lévy*, Portrait; *417. *Ingres*, Apotheosis of Homer (for a ceiling; 1827). Above, 145. *Courbet*, Stags fighting; *644. *Millet*, The reapers, in the same realistic and poetic style as the more famous Angelus of this tardily appreciated master; 842. *A. Scheffer*, Portrait; 428. *Ingres*, Woman bathing; *363. *Gleyre*, Lost illusions; above, 191. *David*, Lictors bringing to Brutus the bodies of his two sons; 138. *Corot*, Morning. *Ingres*, No number, Mlle. Rivière, 426. M. Rivière; 283. *H. Flandrin*, Study; *889. *Troyon*, Oxen on their way to the plough, a masterly work; 610. *Lethière*, Death of Virginia; *Ingres*, *427. Mme. Rivière, 416. Madonna with the host, 419. Ruggiero delivering Angelica, 420. Joan of Arc at Rheims. — Rear-wall: *184. *Daubigny*, Vintage in Burgundy; *230. *E. Devéria*, Birth of Henri IV., 'the dawn of a colourist who did not live till day'. Above the door, 748. *Prud'hon*, Meeting of Napoleon I. and Francis II. after the battle of Austerlitz.

On the other side of the door of the Grande Galerie, to the left as we face it; 412. *Huet*, Floods at St. Cloud; *216. *P. Dela-*

roche, Death of Queen Elizabeth of England, painted in 1828. — *Ingres*, *922b. Recumbent odalisque (early work; 1814), 415. Christ handing St. Peter the keys of Paradise, *428b. M. Bertin, founder of the Journal des Débats (1832); *890. *Troyon*, Returning to the farm; 609. *Lethière*, Brutus condemning his sons to death; 418. *Ingres*, Cherubini; 615. *Marilhat*, Ruined mosque of Caliph el-Hâkim, at Cairo; 306. *Fromentin*, Arab camp. 274. *Tassaert*, Distressed family; 2. *C. d'Aligny*, Italian villa; 84. *Brion*, End of the Deluge; 147. *Courbet*, The wave; 842b. *A. Scheffer*, Lamennais; 50bis. *Bouchot*, Fall of the Directory (Nov. 9th, 1799); *213. *Delacroix*, Taking of Constantinople by the Crusaders; above, 843. *Schnetz*, The vow; *827. *Th. Rousseau*, Border of the forest at Fontainebleau; above, 842a. *A. Scheffer*, Portrait of Villemain; 847. *Sigalon*, Courtesan; 408. *Heim*, Scene from Jewish history; *H. Flandrin*, 285, 284. Mother and daughter; 838. *A. Scheffer*, Death of Géricault; 211. *Delacroix*, Jewish wedding in Morocco; 841. *A. Scheffer*, SS. Augustine and Monica; 409. *Heim*, Charles X. distributing prizes to the artists of the 1824 Exhibition; 147. *G. Courbet*, Deer in cover; *389. *Gros*, Napoleon I. at Eylau; 212. *Delacroix*, The shipwreck of Don Juan (Byron); 957. *H. Vernet*, Judith and Holophernes; *208. *Delacroix*, Scene from the massacres at Chios; 1. *D'Aligny*, Prometheus. — Above the entrance, 770. *Regnault*, General Prim (1868).

From the Escalier Daru we pass through the door to the left of the Nike of Samothrace (p. 115) into the —

Rotonde d'Apollon (XXXII), adorned with ceiling-paintings by *Blondel* (Fall of Icarus), *Couder* (the Four Elements), and *Mauzaisse*. In the centre is a handsome marble vase, imitated from an antique vase in the Vatican, and surrounded with a modern mosaic by *F. Belloni*. On the left of the entrance is a fragment of a fresco from Bosco Reale (p. 147). To the right and left of the central window, and farther on to the left are other fragments of the same. — Facing us is the *Salle des Bijoux Antiques* (p. 147). — A fine wrought-iron door of the 17th cent. on the right leads to the —

***Galerie d'Apollon.** This saloon, which is over 200 ft. in length, was constructed in the reign of Henri IV., burned down under Louis XIV. in 1661, and rebuilt from designs by *Charles Le Brun*, who left the decoration unfinished. It was then entirely neglected for a century and a half, but was at length completed in 1848-51 by *Félix Duban*. It is the most beautiful hall in the Louvre, and is considered one of the finest in the world. The name dates from the time of Le Brun, who had intended a figure of Apollo to be the central point of his decorations, in honour of the 'Roi Soleil', but the celebrated *Ceiling-painting, representing Apollo's Victory over the Python, was not executed until 1849, by *Eug. Delacroix*. The vault

is divided into five large fields depicting the periods of the day. Surrounding it are four other paintings representing the seasons (second half of the 18th cent.), while the twelve medallions in grisaille portray the months. The principal subjects are: Aurora or Dawn, by *Ch. Muller*, after Le Brun; Castor or the Morning Star by *A. Renou*; then, beyond the Apollo (which represents Noon), Morpheus or Evening, Night or Diana, both by *Le Brun*. On the vaulting above the entrance is the Triumph of the Earth, by *J. Guichard*, after Le Brun. In the vaulting over the window, Triumph of the Waters (Neptune and Amphitrite), by *Le Brun*. The panels of the walls are adorned with portraits of twenty-eight French kings and artists, in Gobelins tapestry (see p. 323). — Fine view from the windows. The door at the end on the right opens into the Salon Carré (p. 121).

The beautiful tables and other furniture in this room date chiefly from the reign of Louis XIV. The glass-cases contain *Gems, Trinkets, Enamels*, and *Plate*. No catalogue.

Table I. °*Reliquary of St. Potentian*, a German work of the 12th century.

Case I. (in the centre). On the top shelf: at each end, enamelled Venetian basins; reliquary (12th cent.; German) for an arm of Charlemagne; casket known as the 'coffret de St. Louis', from the abbey of Lys (Limoges; 13th cent.); enamelled brass casket of the 14th cent.; °Amazon on horseback, Centaur carrying off a woman, in silver-gilt of the 16th century. — On the middle shelf: next the windows, Enamelled croziers of the middle ages; silver crucifix (Italian; end of 15th or beginning of 16th cent.); engraved rock-crystal pax of the late 15th cent. (German); another, in enamel (Virgin and Child), by Jean II. Pénicaud (Limoges; 16th cent.); two reliquaries in the form of Madonnas (15th cent.); scyphus or ciborium (13th cent.); reliquary-cross of St. Vincent of Laon (French; end of 12th cent.); copper-gilt crozier (Limoges; 14th cent.); rock-crystal cross mounted in silver-gilt (Italian; early 14th cent.); pax, bronze and niello work (Italian; 15th cent.); copper-gilt crozier (Limoges; 13th cent.); reliquary of St. Francis of Assisi (French; 13th cent.). — Lower shelf: at the right end and opposite the window, two reliquaries in the form of angels, and other objects, from the Chapel of the Order of the Holy Ghost in the Louvre, but dating from the 15th cent. and therefore anterior to the founding of the order by Henri III. (1579); small Romanesque enamelled reliquaries; chalices, including one of the 13th cent.; holy-water basin in agate and silver-gilt (16th cent.); reliquary in the form of a statuette lying on a gridiron (French; 15th cent.). — On the other side of the case are enamelled vases, reliquaries, Polish goblet, rock-crystal vases, etc. — At the left end, °Reliquary for an arm of St. Louis of Toulouse, in silver-gilt and enamel, with a sapphire-ring on the hand; reliquary from the Chapel of the Holy Ghost (French or Flemish; 15th cent.).

Case II. Chiefly objects of the 16th century. °Pax, with enamels and rubies, from the Chapel of the Holy Ghost; two urns in basalt and agate, formerly in the possession of Cardinal Mazarin; °Ciborium of crystal, with silver-gilt base and cover, adorned with chasing, cameos, and gems; °Rings; cups of sardonyx; rock-crystal vessel, shaped like a chimæra.

Case III. Similar objects. On the top shelf: °*Epergne* of the time of Louis XIV., consisting of a boat in lapis-lazuli mounted in gold and enamel; *Goblets* in rock-crystal and °*Ewers*, beautifully chased (translucent, best seen from the other side; the handle of one is set with enamels and rubies); sweetmeat-dishes of Hungarian jade. — On the middle shelf, returning: °Ewer of sardonyx, with enamelled mounting; busts of Emperors, the heads of precious stones; °Agate cup, with cameos; cups of various kinds, richly mounted. — Below: °Vessels of agate; goblet of sardonyx, with enamel

mounting; perfume-burner of green jasper adorned with enamels; vase of red jasper, with dragons as handles, attributed to Benvenuto Cellini (16th cent.); more busts of Emperors with heads of precious stones; at the end, antique *Vase, beautifully mounted as a ewer; to the right, **Cup* of sardonyx, the handle in the shape of a dragon studded with diamonds, rubies, and opals; to the left, another cup, with a sea-horse and lizard. At the right end, basin for a ewer, by Wenzel Jamnitzer (Nuremberg; 16th cent.). — More beautiful vases on the other side.

Case IV contains the Crown Jewels retained when the rest were sold in 1887. Among these are: the **Regent*, perhaps the finest diamond in the world, weighing 136 carats and worth 12-15 million francs (50-60,000*l.*); to the right, the *Mazarin*, another huge diamond, named also 'Fleur de Pêcher' on account of its rosy glow; between them, the '*Côte du Bretagne*', a large ruby in the shape of a dragon. Then, a grotto-work brooch, by A. Bapst (1856). In front, sword of Charles X., executed by F. Bapst, and set with gems (on the scabbard, the letter N, for Napoleon). — Behind: to the right, facsimile of the *Crown of Louis XV.* (false jewels), to the left, *Crown of Napoleon I.*, in imitation of Charlemagne's crown (with antique jewels); between these, *Plaque commemorating the Peace of Teschen* (1779), an interesting German work. In front, watch taken from the Dey of Algiers in 1830; pearl dragon-brooch and elephant of the Danish order of the Elephant. — To the left, *Châtelaine of Catherine de Médicis*, set with diamonds.

Case V. Objects of the 16-17th centuries. — On the top shelf: Vases of rock-crystal and pietra dura set in gold. — On the middle shelf and below: Cups and ewers of sardonyx, agate, and jasper, with enamels, etc. — In the centre: *Scourging of Christ, a statuette in blood jasper, on a richly ornamented pedestal.

Case VI, behind, to the left. — To the left, silver plaque (repoussé work), representing the holy women at the Sepulchre, from the abbey of St. Denis (Byzantine; 11th cent.); behind, picture reliquary of the 13th cent. (imitation Byzantine work) and a repoussé relief in silver (12th cent.) — In the middle, antique vases in porphyry and sardonyx, remounted in the 12th cent.; *Vase of Eleanor of Aquitaine*, wife of Louis VII. of France and afterwards of Henry II. of England (12th cent.), in antique rock-crystal, remounted in the 12th cent.; in front, chalice in enamelled silver with the arms of the Guzmans (Hispano-Flemish; 14th cent.), and *Paten of the Abbot Suger* of St. Denis in serpentine (12th cent.); repoussé silver lid of a reliquary from the abbey of St. Denis (Byzantine; 10th cent.); *Case for an evangelistary from the same (French; 11th cent); to the right, chalice of the abbot Pelagius (Spanish; 13th cent.); reliquary of St. Henry (12th cent.).

Case VII, behind, to the right. Gold casket once belonging to Anne of Austria; vases, basins, and utensils from the above-mentioned Chapel of the Holy Ghost.

In front of the end-window, under glass, *Madonna in silver-gilt presented to the abbey of St. Denis by Queen Jeanne d'Evreux (French; early 14th cent.).

The glass-cases along the wall opposite the windows and in front of the windows chiefly contain **Enamels.** The Louvre collection is considered the finest in Europe. The Musée de Cluny (p. 269) also contains a very rich collection.

In strict accuracy *Enamel* is a fusible preparation of glass, coloured by metallic oxides, used to decorate plates of metal. It may be either transparent or opaque. The decorated plates, however, also are known as *Enamels*. — Enamels are termed *Cloisonnés* when the coloured vitreous glaze is deposited in compartments formed by thin metal partitions (cloisons) following the outlines of the design on the surface of the plate; *Champlevés* when the compartments are sunk into the thickness of the plate; *Translucides* or *Transparents* when the design is incised on the plate and covered with transparent enamel; and *Painted* (peints) when the entire surface of the plate is covered with coloured enamel. Cloisonné and champlevé enamels were made by Byzantine and mediæval artists, but the translucent process was not invented until the 15th century. The art of painting on enamel was practised in France, more especially at Limoges, as early as

the 12th century. It culminated in the 16th, and died out in the 18th century. The most famous artists in enamel were *Nardon Pénicaud*, *Léonard Limosin*, *Jean* and *Pierre Courteys*, and *Pierre Reymond* (see also p. 269).

By the FIRST WINDOW, near the entrance: Transparent enamels of the 14-15th cent.; small reliquary of thread-like glass (French; 15th cent.); portrait of the painter Jean Fouquet (French; 15th cent.); French, Italian, and Byzantine enamels of the 14-16th centuries. — SECOND WINDOW: *Champlevé Enamels* of the 12-13th cent. (Rhenish and Limoges work); Crucifix in gilt bronze, chased (Romanesque style; 12th cent.). — THIRD AND FOURTH WINDOWS: **Enamels* ('Emaux Peints') by the *Pénicauds* (16th cent.). — FIFTH WINDOW: *Goldsmiths' work: caskets, étuis, medallions with miniatures, rings, chains, crosses, pendants, and other ornaments enamelled or set with pearls and gems; ring of Maurice de Sully, Bishop of Paris (12th cent.); cameos; intaglios. — SIXTH WINDOW: *Limoges Enamels* (16th cent.; from the Leroux bequest, 1898). — SEVENTH WINDOW: Articles used at the coronation of the French kings: sword of the end of the 12th cent.; buckle (14th cent.); gold spurs (12th cent.); *Sceptre of Charles V. (14th cent.); 'Hand of Justice' of the kings of the 3rd dynasty; ring of St. Louis, from the abbey of St. Denis. — Book of hours of Catherine de Médicis (end of 16th cent.); mirror and sconces of Marie de Médicis, set with sardonyx and cut and engraved agates, presented to the queen by the Venetian Republic; poniard of the grandmaster of the Order of Malta (German; 2nd half of the 16th cent.). — EIGHTH TO TWELFTH WINDOWS: Limoges enamels of the 16-17th cent.; fine green and white draught-board (11 h window).

Cases XIII-XVII, opposite the windows, contain enamels by *P. Reymond*, *P. Courteys*, and *L. Limosin* (in the 2nd and 3rd), and other Limoges enamels. In the 2nd: *L. Limosin*, Portraits of Melanchthon, Francis of Lorraine, a Rhinegrave, Francis II. and Henri II. of France, and Limosin himself; in the 3rd: Portrait of Constable Anne de Montmorency. In the last case also is goldsmith's work: **Shield* and **Helmet* of Charles IX. (d. 1574) in gold and enamel; silver ewer and platter in repoussé and chased work, representing the expedition of Emp. Charles V. against Tunis in 1536.

We return to the Rotonde and thence (right) enter the —

Salle des Bijoux Antiques, which is adorned with a ceiling-painting by *Mauzaisse*, representing Time showing the ruins that he causes and the works of art he brings to light; below, Seasons, Elements, etc. The *Ancient Ornaments* exhibited here show the perfection to which the goldsmiths' and silversmiths' art of that period had attained.

In the cases to the right and left are fibulæ, bracelets, rings, necklaces, and earrings.

1st CENTRAL CASE. At the top: Three gold crowns, including a Græco-Etruscan *Diadem, 'considered to be a unique and perhaps inimitable specimen'. Gilded iron helmet (Gallo-Roman), with enamel ornamentation (found in the Seine near Rouen); conical Etruscan helmet, with golden circlet and wings; golden quiver. Below are golden crowns, necklaces of gold, silver, enamel, and pietra dura, some with delicate and artistic pendants. Side next the Seine: *198. (5th division, 2nd row) Golden Etruscan necklace adorned with a head of Bacchus (?) with the horns and ears of a bull. — 2ND CENTRAL CASE. **Treasure of Bosco Reale* (near Pompeii), consisting of 94 silver articles discovered in 1895 on the site of a house destroyed by the eruption of Mt. Vesuvius in 79 A.D. These objects are Alexandrian, Greek, and Roman works of the 1st cent., though some are in such admirable preservation that one is almost tempted to believe they are not antique. They were presented to the Louvre by Baron E. de Rothschild. Reproductions, see p. 45. — WALL CASE. Greek and Roman rings; earrings and other Etruscan gold ornaments from Volsinii (Bolsena); Fortuna, of bronze plated with silver, found at St. Puits (Yonne); iron folding-stool with silver plates, etc.

SIDE NEXT THE SEINE. *1st Case.* Intaglios. Gold and bronze rings; bracelets. — *2nd Case.* Cameos; intaglios; 'phaleræ' or ornaments for horses, etc. — *3rd Case.* More objects found at Bosco Reale, silver plate, and gold jewelry. — *4th Case.* Gold necklaces; plaques of beaten gold; silver work; statuettes. — *5th Case.* Silver vessels found at Notre-Dame-d'Alençon, near Brissac (1836).

Proceeding in a straight direction, we next enter the —

Salle des Sept Cheminées, or ROOM III, containing pictures of French masters of the end of the 18th and beginning of the 19th century, as represented by *Jacques Louis David*, his pupils, and contemporaries.

Beginning on the left: *David*, *188. The Sabine women interposing between the Romans and the Sabines (one of his finest works; 1799). *199. Mme. Recamier, to the left and right (no numbers), Portraits. Above, to the left and right: *Géricault*, 339. Officer of chasseurs, 341. Wounded cuirassier. — 360 (above the door), *Girodet-Trioson*, The Deluge (1814). *Prud'hon*, 744. Crucifixion, 751. Empress Josephine, 747. Crime pursued by Justice and Divine Vengeance (1808), 759, 753. Portraits. *338. *Géricault*, Wreck of the Medusa, a French frigate which went down with 400 men on board, of whom only five were saved on a raft (1819; this painting created a great sensation); 392. *Gros*, General Fournier-Sarlovèze; 746. *Prud'hon*, Assumption; 779. *Riesener*, Portrait; *202bis. *David*, Coronation of Napoleon I., ordered by the Emperor, who paid 3000 *l.* for it (1807); 391. *Gros*, Bonaparte at Arcole; *David*, *198. Portrait of Pope Pius VII. (1805), 202. Portrait of himself; *Géricault*, 348. Epsom Races in 1821, 343. Carabineer; *337. *Gérard*, Portrait of the Marchesa Visconti.

*328. *Gérard*, Cupid and Psyche; 391a. *Gros*, Christine Boyer, first wife of Lucien Bonaparte; 393. *Guérin*, Return of Marcus Sextus (an imaginary incident; 1799); *756. *Prud'hon*, Rape of Psyche, a work to which the artist largely owes his title of 'the French Correggio'; 362. *Girodet-Trioson*, Burial of Atala (from a story by Châteaubriand; 1808); *388. *Gros*, Bonaparte in the plague-hospital at Jaffa (1804); 523. *Mme. Vigée-Lebrun*, Giov. Paesiello, the musician; 332. *Gérard*, Portraits of Isabey, the painter, and his daughter (1795). Above the door, 396. *Guérin*, Pyrrhus taking Andromache and Astyanax under his protection (1810). This room also contains numerous small portraits by *David*, *Gérard*, *Prud'hon*, *Ingres*, etc.

Passing through the door to the left of the entrance (or to the right if we face the entrance), we reach the small —

Salle Henri Deux, or ROOM II, a badly-lighted room, with a ceiling-painting by *Blondel*, representing the strife of Minerva and Neptune, Mars, and Peace. This room, also, contains works by French painters of the 19th century.

To the right: 834. *St. Jean*, Fruit-gathering; 143. *Courbet*, The burial at Ornans; 17. *Benouville*, The dying St. Francis of Assisi

carried to Santa Maria degli Angeli (1853); 866. *L. C. Timbal*, Muse and poet. — Rear wall: 955. *C. Vernet*, Charles X. hunting; 934. *J. Vernet*, Environs of Marseilles; 20. *Bidauld*, Landscape; 275. *Winterhalter*, Portrait; no number, *St. Jean*, Flowers; 121. *Chassériau*, Susannah; no number, *G. Rouget*, Portraits; 214. *St. Jean*, Flowers. — To the left of the entrance to the following room: no number, *P. Delaroche*, Youthful martyr; 83. *Brascassat*, Landscape with cattle; 429. *Jacobber*, Flowers; 399. *Guérin*, Aurora and Cephalus; 192. *David*, Belisarius asking for alms; 430. *Jacobber*, Fruit; 329. *Gérard*, Daphnis and Chloe. — A fine view is obtained from the neighbouring window. To the right of the window: *Géricault*, 345. Horse, 349. The race. To the right of the door: 347. *Géricault*, Horses; 361. *Girodet-Trioson*, The sleeping Endymion visited by Diana in the form of a moon-ray.

Collection La Caze (Room I). This collection, which was bequeathed to the museum in 1869 by Dr. La Caze, chiefly comprises French paintings of the time of Louis XIV. (Rigaud, Largillière), and of the rococo period (Watteau, Lancret, Pater, Boucher) and realistic school (Chardin) of the 18th century. There are also several paintings by Tintoretto, Velazquez, and Ribera.

Beginning on the right: 48. *Fr. Boucher*, The artist in his studio; 1548. *G. B. Tiepolo*, Virgin appearing to St. Jerome. On the right wall: 47. *Boucher*, The Graces; 826. *A. Roslin*, Portrait; *Largillière*, 488. Portrait of President de Laage, 490. A magistrate, *491. Portraits of the painter and his wife and daughter, No number. Portrait, 485. Young lady as Diana. 484. Portrait, 487. A magistrate, 486. Portrait. Above, 1468. *Tintoretto*, Susannah and the elders. Beside No. 438 and farther on, *Vestier*, 961, 960. Portraits; above, 335. *F. Gérard*, Empress Marie Louise; *1725. *Ribera*, The club-foot (1652); 1736. *Velazquez*, Portrait; *2707. *Denner*, Portrait of an old woman, executed with great delicacy; 1735. *Velazquez*, The Infanta Maria Theresa; 1249. *V. Castelli* (above), Moses smiting the rock; 887. *De Troy*, Portrait; 537. *Lemoyne*, Hercules and Omphale; 174. *A. Coypel*. Democritus; 794. *Rigaud*, Portrait of an old man; 1946. *Ph. de Champaigne*, Portrait (1653); 326. *Cl. Lorrain*, Landscape; above, 2194. *P. de Vos*, Stricken deer; 548. *Lenain*, Rustic meal (1642); above, 1311. *Luca Giordano*, Death of Seneca; 77. *Bourdon*, Interior; *Rigaud*, *792. Duc de Lesdiguières as a child, *793. President de Bérulle, 791. Cardinal de Polignac; 1945. *Ph. de Champaigne*, Mayor and syndics of Paris; above, *Tintoretto*, 1469. Virgin and saints, 1472, 1470. Portraits. 1310. *Luca Giordano* (above), Tarquinius and Lucretia; above the exit, 2748. *German School* (18th cent.), Woman as Flora.

To the left, beginning again: *Greuze*, 378. Portrait, 379, Fabre d'Eglantine, the poet, executed under the Terror, 382. Portrait of the artist, 376. Girl's head; 49. *Boucher*, Forge of Vulcan; *J. B. Pater*, 690, Actors in a park, 693. Woman bathing; *Lancret*.

472. The cage, 473. Conversation; 988. *Watteau*, Judgment of Paris; *Fragonard*, 292. Pastoral scene, 297. Study, 298. Inspiration; 2135. *School of Rubens*, Horse attacked by wolves; *659. *Nattier*, Portrait of Mlle. de Lambese as Minerva, with the young Count de Brionne (1732); above, 769. *J. B. Regnault*, The Three Graces; *Lancret*, 471. Boldness rebuked, from Lafontaine, 470. Actor of the Italian comedy; 765. *Raoux*, Girl reading a letter; above, 1702. *Juan Carreño*, St. Ambrose distributing alms; *Nattier*, 660. Knight of St. John, 661. Daughter of Louis XV. as Vestal; *Watteau*, 985. 'Slyboots' ('La Finette'), 984. Indifference, 986. Gay company in a park, *983. Gilles and other characters of the Italian comedy, 987. Conjurer, 991. Jupiter and Antiope; *Pater*, 691. The toilette, 692. Group in a park; 117. *Chardin* (?), The return from school; *1041. *French School* (18th cent.), Portrait; *Chardin*, 104. Monkey as painter, 103. The house of cards, 93. Grace (inferior replica of the picture mentioned at p. 142), 114. Kitchen-table, 105-116. Still-life; above, 888. *De Troy*, Portrait; *Snyders*, 2148. Fishmonger, 2149. Game-dealer. 46. *Boucher*, Venus and Vulcan; *Largillière*, No number and 490. Portraits. Above, 2136. *School of Rubens*, Fight between bears and tigers; 1980. *Van Dyck*, Head of St. Joseph; *Casanova*, 1247, 1248. Horsemen; 1724. *Ribera*, Madonna; 1733. *Velazquez*, Philip IV.; 1471. *Tintoretto*, Venetian senator; 1596. *School of Titian*, Holy Family; 1674. *Venetian School* (16th cent.). Portrait. — By the rear wall at the exit, two large bronze candelabra.

The exit leads to the staircase (*Escalier Henri Deux*, p. 105) of the Pavillon de l'Horloge or Pavillon Sully, through which we may quit the Louvre, and where a bust of President Loubet, by *D. Puech* (1901), is placed. Beyond this staircase, to the left, is the —

Saloon of the Ancient Bronzes. The saloon (open from 12.30; 1 p.m. in summer), which has a fine iron door, contains a valuable collection of implements, weapons, etc.

In the vestibule, in front of the window, is a lifesize gilded bronze *Statue of Apollo*, in good preservation, found near Lillebonne, in Normandy. On the right and left are antique busts; opposite are a chair, a tripod, and two glass-cases with large vases. On either side of the 1st window, bronze busts of Livia and Octavia.

Central Glass Case: Etruscan cists, the largest of which were found at Palestrina, near Rome; buckles, keys, collars, and bracelets; surgical and mathematical instruments; Greek mirrors, etc. — By the Windows: in the centre, Archaic Apollo, an excellent work of great historical interest; glass-case containing busts and statuettes of Greek origin, including one of Dionysos; on the other side, a curious crested boar (from Luxembourg); Gallic wrestler (Autun); fine figure of a bull charging (Autun); Athlete of the school of Polycletus; on the window-side, Winged deity on a chariot drawn by stags (Lake of Nemi). The large statues are placed on pedestals beside the windows. By the middle window, Admirable head of a youth, found at Benevento (a Greek work; the eyes were inlaid). Glass-cases with Greek and Etruscan mirrors. — Glass Cases to the Right, as we return: Statuettes and busts, chiefly of deities. — Wall Cabinets, beginning on the same side: Mounts, handles, vases in the shape of heads, domestic implements, antique candelabra of every type, lamps, etc.; then weapons, fragments of statues, gladiator's armour from Pompeii, animals (bull, boar,

cock), helmets. On the cabinets are placed busts. — GLASS CASE TO THE LEFT, as we return: Greek mirrors with supports, statuettes of female divinities, Cupids, etc.

The staircase to the left beyond this hall leads to the second floor (p. 162; Thomy-Thiéry Collection, Musée de Marine, etc.).

***Furniture of the 17th and 18th Centuries.** The rooms containing this collection were formerly used for the meetings of the Council of State, and are decorated with ceiling-paintings. Changes in the arrangement are very frequent.

I. SALLE LOUIS XIV. On the entrance-wall, Gobelins tapestry representing Parnassus, after Raphael (end of 17th cent.). In the left corner, *Cabinet inlaid with tortoise-shell and brass (early Louis XIV. period). Left wall, in the centre, on a column, Porphyry bust of Alexander, by *Girardon*. To the left, Lower part of an armoire, with Apollo and Marsyas (marquetry); to the right, another, with Apollo and Daphne, both by *Boulle*. On the exit-side, another piece of tapestry: Visit of Louis XIV. to the Gobelins Manufactory (end of 17th cent.), after *Le Brun*. On the floor is a carpet from the Savonnerie, intended for the Galerie d'Apollon (p. 144). To the right, on a painted wooden console (Louis XV. style): Rape of Dejaneira by Nessus, in bronze, by *Giov. da Bologna*, and a fine bronze bust of Cupid (Italian; 17th cent.); in the centre, a table of oriental porphyry and carved wood, from the Château de Vaux. By the wall, two commodes and two armoires, in the style of Boulle; large console of carved and gilded wood, after *Robert de Cotte*, the architect. At the end: Ebony cabinet (Louis XIV.), and a commode inlaid with brass, tortoise-shell, and ebony. — The ceiling-painting represents France victorious at Bouvines (1214), by *Blondel*. — The paintings above the doors are by *Belin de Fontenay* and *Le Sueur*. The red velvet curtains are bordered with Gobelins tapestry (17th cent.).

II. SALLE LOUIS XV. A large carpet from the Savonnerie (see above) covers the floor. In the middle, Statue of Cupid, attributed to *Gillet*. *Bureau of Louis XV. by *Œben*, the cabinet-work by *Riesener* and the bronze work by *Duplessis*; other pieces of Louis XV. furniture. Beside the entrance, 658. *J. M. Nattier*, Portrait of Mme. Adelaïde de France; below, on the chimney-piece, *Pajou*, Bust of Mme. Dubarry (1773). By the 3rd window of the left wall, on a Louis XV. commode, Child with a cage, in marble, by *Pigalle*. By the exit, 900. *C. A. Van Loo*, Marie Leszczinska, queen of France. Hung on the walls are four Gobelins tapestries with a rose-coloured background, by *Neilson* (after Boucher and Teissier), executed in 1757 for the Salle du Conseil in the château of Compiègne; four others represent the story of Rinaldo and Armida (below, a commode in the grotto-work style) and the myth of Cupid and Pysche, after *Coypel*. The paintings above the doors are by *Boucher* and *Chardin*. In this room are articles of furniture, bronzes, sculptures, and the Lenoir collection (snuff-boxes, 3rd window on the right). In the

glass-case by the 2nd window, Vases and a Bacchante with a child, by *Clodion*. — On the ceiling, France receiving the charter from the hands of Louis XVIII., by *Blondel*.

III. Salle Louis XVI. By the entrance, 820. *Roslin*, Love's homage; Nuptials of Angelica and Medoro, by *Coypel;* below, 316. Commode by *Riesener*. Rear wall, Cavalry engagement, after *Casanova* (Beauvais tapestry in a gilt Louis XV. frame). Exit-side, Two Gobelins hangings ('Les Mois Lucas'; 18th cent.). Commodes by *Riesener*. 382. Two magnificent cabinets by *G. Bennemann*, with medallions in Sèvres porcelain. Busts. In a glass-case in the middle of the room, works by *Gouthière* and *Thomyre*, Sèvres porcelain, ewer and basin owned by Mme. Dubarry, etc. Above the doors, 242, 234, 241, 247. Dogs and still-life, by *Desportes*. Drawings by *Fragonard*, *Lancret*, *Pater*, etc. — Ceiling-painting: Triumph of Justice, by *Drolling*.

IV. Salle Louis XVI. Carpet like that in Room II. Two Gobelins tapestries, with arabesques ('Les Mois Arabesques'; end of 17th cent.). Opposite the right door, Beauvais tapestry (Diana's curtain), after *Oudry* (18th cent.). Opposite the left door, Gobelins tapestry (Arms of France), after *Le Brun* (17th cent.). Flanking the central door are two sphinxes in terracotta with heads of ladies of fashion (Louis XV.). Above the doors, 655. *Pierre*, Juno; 654. *Natoire*, Venus. Drawings by *Fragonard*, *Lancret*, etc. To the right and left of the chimneypiece, 815. *Quentin de la Tour*, Louis of France, son of Louis XV.; 672. *J. Boze*, Duke of Angoulême (pastels). The bronze candelabra on the chimneypiece (Faun and Bacchante) are by *Clodion*. In front of the left window is a furnished room; the bed, of carved wood and adorned with silk embroidery, designed by *Phil. de la Salle* (Louis XVI. period); 320. Table attributed to *Riesener* and *Gouthière*, 'made and presented to the queen by M. de Fontanieu, chief superintendent of the crown-furniture in 1781'. On the right of the window, 802. *H. Robert*, Portico of Marcus Aurelius; in the corner, 1317. *J. Vivien*, Maximilian Emmanuel, Duke and Elector of Bavaria. In the centre, some fine Louis XV. cabinets from the Thomy-Thiéry collection (p. 162), temporarily placed here. — Ceiling-painting: Divine Wisdom dictating laws to kings and legislators, by *Mauzaisse*.

V. Salle Louis XVI, with a similar carpet (Savonnerie). Magnificent Sèvres vase, with bronze mountings, by *Boizot* and *Thomyre*. On the walls, Gobelins tapestries of the so-called Raphael Cartoon series, the border by *Lemoine-Lorrain* (late 17th cent.): Homage to Mercury, Bath of Psyche and Cupid, Dancing in couples, Round dance, Musicians (by the door on the left). Furniture by *Bennemann*, *M. Carlin*, *Lorta*, and *Riesener*. Bureau by *Levasseur*, with bronze statuettes of Voltaire and Rousseau. Above the doors, No number, *Huet*, Dog attacking geese; 893, 894. *Anne Vallayer-Coster*, Attributes of Painting, Sculpture, and Music. To the right of the

exit, 805. *H. Robert*, View of a park. Busts; porcelain. — On the ceiling, Triumph of Marie de Médicis, by *Carolus-Duran*.

We may now either pass through the door to the left, and enter the gallery (Rue de Rivoli side) which contains the His de la Salle Collection of upwards of 300 drawings by old masters, or we may enter (door to the right) the —

***Collection of Drawings** (*Musée des Dessins*), which occupies most of the N. side of the first floor of the Old Louvre, and rivals the great Florentine collection in the Uffizi, numbering 37,000 in all. Only about 2300 of these drawings are exhibited, under glass. A few oil-paintings and some interesting tables (18th cent.) and small bronzes have recently been added. Changes are frequently made.

I. Room (Pl. 6) or Vestibule. To the left of the exit, No number. *J. Boze*, Portrait (pastel). 1400, 1957. *French School* (18th cent.), Female portraits. To the left and right of the windows, 1407, 1406. *French School* (18th and 17th cent.), Female portraits. Two cabinets (18th cent.). Ceiling-painting: Venus and Juno, by *H. Leroux*. — II. Room (Pl. 7). Early Italian Masters: *Mantegna*, **Lorenzo di Credi*, **Signorelli*, *Pinturicchio*, *Perugino*, *Pollajuolo*, *F. Lippi*, *T. Gaddi*. Gobelins tapestries. On the upper part of the walls: *Italian Schools* (15th cent.), 1638. Aristo le, 1629. P. Apponius, 1637, Plato, 1653. Solon. — III. Room (Pl. 8). Italian Masters. Drawings by the most celebrated artists: *Leonardo da Vinci*, *Michael Angelo*, and *Raphael*. Gobelins tapestries with the story of Moses. — IV. Room (Pl. 9). Italian Masters. Drawings by *Correggio*, *B. Bandinelli*, *Andrea del Sarto*, *Sodoma*, *Fra Bartolomeo*, *M. Albertinelli*, *Bronzino*, and *Baroccio*. To the left of and opposite the entrance, *Correggio*, 18, 17. Vice and Virtue. Gobelins tapestry on the rear wall: Moses in the bulrushes. Left wall, above: *Albani*, 1109. Cupids disarmed, 1110 (opposite), Venus and Adonis. — V. Room (Pl. 10). Venetian Masters: *Titian*, *Tintoretto*, *Canaletto*, *Carpaccio*, *L. da Vinci*, *Pontormo*, *Montagna*. To the right as we enter: *859. *Velazquez*. Sketch for the picture of the Lances, and other drawings by *Velazquez* and *Murillo*. Gobelins tapestry on the rear wall. — VI. Room (Pl. 11). Flemish Artists of the 15th, 16th, and 18th cents.: *B. van Orley*, *Brueghel the Elder*, *Ph. de Champaigne*, **Rubens*, *Teniers*, *Van Dyck*, *H. Bosch*. Left wall (above): *A. F. van der Meulen*, 2042. Taking of Valenciennes by Louis XIV. in 1677, 2043 (opposite), View of Luxembourg (1634).

VII. Room (Pl. 12). Flemish School. *Jordaens*, *Ph. de Champaigne*, *Van Dyck*, *Rubens*, *Teniers*, *J. Brueghel*. Tapestry on the left wall: Susannah and the elders. Above, *M. Bril*, 1903, 1907. Deer-hunting.

VIII Room (Pl. 13). Dutch Masters: **Rembrandt*, *C. de Vischer*, *Van Mieris* (530), *A. Cuyp*, *G. Dou*, *Van Ostade*, *P. Potter*, *Lucas van Leyden*. Left wall, above, *N. Coypel*, 162. Hercules and Achelous, 163. (opposite), Hercules, Dejaneira, and Nessus.

IX. Room (Pl. 14). Pastels. Left wall: *819. *Q. de la Tour*, Mme. de Pompadour; *Rosalba Carriera*, Venetian painter (185, 187). Right wall: *Reynault* (1910); *Chardin* (678, 679, Caricature of himself); *Q. de la Tour* (823, Portrait of himself); *Vivien* (1320); *Mme. Guyard*; *Perronneau*, etc. In the middle of the room, Table of the Directory period. — X. Room (Pl. 15). German Masters: *Hans Baldung Grien*, *A. Dürer*, **Master E. S.* (1466), *M. Schongauer*, *Mair de Landshut*. On the walls, above, Landscapes by *Lemaire-Poussin*. — We return through Room IX and enter the —

Collection Thiers, a collection of works of art bequeathed to the Museum by the ex-president of the Republic and his widow, which occupies the two following rooms. Of the 1470 very miscellaneous objects the majority are small, and few are of much importance. Catalogues provided. In the first room is a portrait of Thiers, by *Bonnat*. The second room is principally devoted to porcelain.

Continuation of the Drawings. — XI. Room (Pl. 17). French Artists (19th cent.): *David*, *Gérard*, *Géricault*, *Gros*, *Prud'hon*; on the right, 735. *Girodet-*

Trioson, Portrait of Canova. — XII. Room (Pl. 18). French Artists (19th cent.): *Géricault, Ingres, Isabey, Delacroix, Decamps, Charlet, Granet, Millet, Huet, A. de Neuville* (at the end, to the left, Flag of truce in 1870), *Belly, Bida*, etc. Also, *Bonington*. By the 1st and 2nd windows: *J. P. Mène*, The kill, Terriers (groups in wax).

We retrace our steps to Room X and enter the adjoining —

***Collection of Smaller Mediæval, Renaissance, and Modern Objects of Art** *(Musée des objets d'art du Moyen Age, de la Renaissance et des Temps Modernes)*, which may also be reached by a staircase ascending from the 4th room of the Asiatic Museum (p. 106).

I. Room (Pl. 16). **Ivory Carvings* of the 6-19th cent., some very valuable (catalogue by Molinier, 1896; 5 fr.).

In the cabinets round the room: 197 (on the left as we enter), Bacchanal by *G. van Opstal;* religious objects; caskets (one of the 9th cent.); diptychs and triptychs, including a Byzantine example of the 10th or 11th cent. and (*No. 141) a Florentine specimen of the 15th cent.; book-bindings; tablets; chessmen and draughtsmen; hunting-horns (Nos. 21, 22); mirror-cases; fans; loving-cups ('vidrecomes'); powder-flasks, etc. In the central glass-case: 116. Ivory harp (Franco-Flemish; 15-16th cent.), perhaps once in the possession of Duchess Yolande of Savoy; 244. Descent from the Cross (13th cent.); 39, 52. Saddle-bow and cantle (Ital.; 13th cent.), the former with figures of women upon horses and camels; *53. Madonna and Child, from the Sainte Chapelle (French; 14th cent.); *50. Coronation of the Virgin (late 13th cent.); 12. Byzantine triptych (10th cent.). Between the windows: 112. *Altar-Piece of Poissy*, about 7 ft. in height, an Italian work of the end of the 14th cent., in bone and mosaic, with 71 different reliefs: in the centre is the history of Christ, on the left that of John the Baptist, on the right that of St. John the Evangelist, below, the Apostles. On the walls, from left to right, Flemish tapestries: Christ appearing to Mary Magdalen (16th cent.); Resurrection (15th cent.); Courtship (15th cent.); below, *Design for a silk antependium presented to the cathedral of Narbonne by Charles V. (14th cent.); Adoration of the Magi (Italian tapestry; 16th cent.).

In Rooms II, III, and IV are more drawings of the French School.

Room II (Pl. 3). Sixteenth Cent.: *F. Clouet, Lagneau, Daniel de Monstiers.* Central case: Albums of drawings by **Jacques Callot* and *Lagneau*. Above, to the right and left, Pictures by *Le Sueur*, for the Hôtel Lambert (p. 262). — Room III (Pl. 4) Seventeenth Cent.: *Coypel, de Troy, Girardon, Jouvenet, Poussin, Cl. Lorrain*, etc. Above, right and left, *Le Sueur*, Paintings for the Hôtel Lambert. Central case: Enamels by **Petitot* (Louis XIV., Mme. de Maintenon, Mme. de Sévigné, etc); *Bauer*, 461. Cavalcade of the Pope, 462. Procession. — Room IV (Pl. 5). Eighteenth Cent.: **Boucher, Greuze, Chardin, Fragonard, Lancret, Lepvince, Moreau le Jeune, Pater, St. Aubin, Watteau.* Above (left), 872. *L. Tocqué*, J. L. Lemoyne, the sculptor; 798. *H. Robert*, The Maison Carrée at Nimes; 970. *J. Voiriot*, J. B. M. Pierre, the painter. — Rear wall, 964, *F. H. Drouais*, G. Coustou, the sculptor; 275. *J. Dumont (le Romain)*, Mme. Mercier, nurse of Louis XV.; 276. *J. C. Duplessis*, Allegrain, the sculptor. On the right, 877. *Roslin*, Jeaurat; 800. *H. Robert*, The Pont du Gard; 903 *L. M. Van Loo*, Portrait of himself. Cases by the walls (right and left): Miniatures (Lenoir Collection). Between the windows: 797. *H. Robert*, Triumphal arch at Orange. Over the doors, Dogs and Still-life, by *Desportes*.

V. Room (Pl. 6). ***Donation Rothschild,** valued at 800,000*l.* The donor, M. Adolphe de Rothschild, also bequeathed 10,000*l.* for the decoration and appointments of the sumptuous little saloon, which has red velvet hangings, a rich parqueted floor, and a splendid gilded and coffered Venetian ceiling of the 15th century.

Left wall. In a glass-case: Religious objects: box for an Agnus Dei (German; 15th cent.); two paxes (German and Italian; 16th cent.); curious knife (Flemish; early 16th cent.); reliquary (Flemish; 16th cent.). Below (farther on), pendants (France; 16th cent.); *Agate rosary with reliefs in enamelled gold (France; 16th cent.); reliquary-jewel (Spain; 16th cent.). In the centre (beginning again): monstrance-reliquary (Venice; 15th cent.); *Cross-reliquary in gold (France; 15th cent.); censer (Venice; 15th cent.). Above (beginning again): *Holy-water stoup (France; 13th cent.); *Aspersorium (Italy; late 15th cent.); Madonna and Child (German; 15th cent.); *Crozier (Spain; 16th cent.); monstrance-reliquary (Spain; 16th cent.). — Farther on, by the wall: 20. Sepulchral brass (Flanders; 1455); 76. Madonna and Child (relief; German; 16th cent.). — At the end: Flemish tapestry: Miracle of the loaves and fishes (15th cent.). In a glass-case in front, triptych-reliquary from the abbey of Floreffe (Flanders; 16th cent.); on a cabinet to the left, St. Catharine of Alexandria (French; 16th cent.); on the right, *Madonna and Child, relief by *Ayostino di Duccio* (1418-81; Florence).

Right wall. In the glass-case: Religious objects continued (from left to right). Below, two amulet-chains (Spain; 16th cent.); *Enamelled gold necklace with a scene from the Passion on each link (German; 16th cent.); portable reliquary (Spain; 16th cent.); incense-spoon (France; late 15th cent.); *Rosary of carved wood (Flanders; early 16th cent.); large bead of a rosary carved with a number of small figures (Flanders; early 16th cent.); In the centre (beginning again): Reliquary of the Flagellation (Venice; 15th cent.); St. Catharine (German; early 16th cent.); gold monstrance (Venice; 16th cent.).

VI. Room (Pl. 7). *Oriental Fayence.* Central case, 2nd row: Round casket made for Almogueira, son of Abd-er-Rahmân III., Prince of Cordova in 967. Above, Lamp from a mosque (1347-61). Below, Persian fayence, engraved gold earring (Byzantine). On the left, Bronze aquamanale (Siculo-Arabian; 11-12th cent.). On the right, Ivory plaque and comb (Indian). On the wall are oriental arms. Glass-case by the 2nd window: Bronzes, including the *'Barberini Vase', with the name of Abdul Mozhaffer Yusuf, sultan of Aleppo (1236-60). Case by the right wall: in the centre, Large damascened copper vase, known as the 'Font of St. Louis' (Arabian; 13th cent.); basin from Mossul (14th cent.); copper ewer with silver incrustations (Mossul; 13th cent.); koursi-tray (Cairo; 14th cent.).

Vestibule. Case on the left, Large ewer from Turkestan (15th cent.); copper Arabian dish (14th cent.).

The small staircase to the left as we leave the vestibule ascends to the 2nd floor (p. 162). — For the *Remainder of the Renaissance and Modern Objects of Art*, see below.

Leaving Room VIII by the door at the end we reach the top of the staircase leading to the Asiatic Museum (p. 106). We turn to the right and enter the rooms of the East Wing.

Salles de la Colonnade, three rooms containing **Asiatic Antiquities**, from *Susiana* and *Chaldaea*. Illustrated catalogue of the Chaldæan antiquities, by *L. Heuzey* (1902; 6 fr.).

I. Room. Small antiquities. Assyrian tiles; Græco-Babylonian and Syro-Chaldæan statuettes and other sculptures; inscriptions; cylinders, engraved gems, and seals of great delicacy. Also, in the separate first case to the right, Reliefs excavated recently by M. de Sarzec, and in the second case to the right, the silver vase of *Entemema*, with engravings, dating from before the 30th cent. B.C., from the excavations of Sarzec at Tello (Chaldæa). In the second case to the left: Græco-Parthian gold ornaments from Cyprus; African lamps (from Lixus); Asiatic weights (Syria). 1st case (left): Phœnician glass, rhyta, Babylonian statuettes; Phœnician jewelry, Assyrian inscriptions of the reign of Sargon. Central case: *Achæmenian jewelry, from a bronze sarcophagus (4th cent. B.C.); statuettes from Susa. 1st window on the right: Chaldæan plans, tablets, and impressions (Sarzec expedition); between the windows on the right, Achæmenian bronze lion (6-4th cent. B.C.). By the second window on the left: fine Assyrian bronze lion, with a ring in its back (Khorsabad). In the adjoining cabinets: Glazed tiles from Babylon; fragments of bronzes; Chaldæan antiquities, etc.

II. Room. 1st Section: in the middle, plans of the tumuli where the antiquities were found by M. Dieulafoy (1881-86); on the entrance-wall, magnificent *Frieze of glazed and painted terracotta, representing the archers of the 'immortal guard' of Darius; to the left, stair-railing from the palace of Artaxerxes Mnemon, also in terracotta; on the partition-wall, the crowning-ornaments of the pylons of this palace, with lions in the same material; on the right side, fragments of a bath. Right-hand case: Persian pottery; Achæmenian vases; mask of the Parthian period. — 2nd Section: At the back, *Two-headed capital of one of the 36 columns (each 63 ft. high) which supported the roof of the throne-room of Artaxerxes Mnemon (B.C. 404); in the cabinets, fragments of the frieze of archers, etc. In the flat case by the 1st window to the right: Sassanide or Arab pottery (8-9th cent.); vases and spoons used in the cult of Mazda (Sassanide period). By the second window, large funeral urn. Case to the right, coming from the entrance: cylinders from Susa, Chaldæa, and Assyria; terracottas; glass; seals (Sassanide and in the Greek style; Parthian period). 1st case on the left: Egyptian amulets, statuettes of Anaïta, Achæmenian die. 2nd case on the left: Facing of a door from the acropolis of Susa; Parthian, Sassanide, and Arabian coins; bronzes from Susa. Left window: large tiles from the palace of Artaxerxes.

III. Room. Continuation of the above collection. Reproduction of the throne-room of Artaxerxes Mnemon, which covered an area of 11,000 square yards. By the second window is a *Bust of a Græco-Iberian woman, found in Spain in 1897. On the right and left of the room: Winged bulls of the time of Darius I. On the walls is displayed a panorama of the region where the excavations at Susa were carried out.

IV.-VIII. Rooms. *Continuation of the Mediæval, Renaissance, and Modern Objects of Art* (see p. 154).

IV. Room of Salle du Dôme. Case to the left of the entrance: Bronzes by *Barye;* farther on, *Armour of Henri II. of France. On the rear wall: Flemish tapestries: Last judgment, and St. Luke painting the Virgin Mary (16th cent.); after the picture by Roger van der Weyden in the Pinakothek at Munich). Case on the left of the exit: Caskets, ecclesiastical bronzes, statuettes, pewter dishes (some by *F. Briot*), etc. Opposite: Shields,

swords, etc. In the other cabinets are Renaissance furniture. Glass-case opposite the 3rd window: Bronzes by *Gior. da Bologna* (Geometry; Venus) and others. Other bronzes (by *Barye*, etc.) in the 4th case. — In the glass-cases by the 3rd window: Arms and armour; French and German medals. By the 1st window: Bronze statuettes of the Italian Renaissance: *Il Riccio*, Arion and St. Sebastian, Bust of himself; *School of Donatello*, John the Baptist; *Savelli* (surnamed *Sperandio*), Equestrian statuette of G. F. Gonzaga. By the 2nd window: Cutting weapons of the 15-16th cent. and a hunting-horn of Francis I. By the 1st window, Italian medals. — Glass-case on the left: Head of a satyr, in bronze (Italian; 16th cent.); below, *P. Vischer*, Bust of himself (16th cent.); other Italian and Flemish bronzes. — In the glass-cases in the centre: reliefs in metal; paxes; locks, keys, etc.; cutlery, spoons, etc.; medallions in coloured wax; watches (16-18th cent.).

V. Room. Italian Majolica or Fayence. The finest specimens, dating from the 16th cent., were made at Deruta, Faenza, Forlì, Venice, Gubbio, Pesaro, Urbino, and Castel Durante. In the centre is a fine Renaissance chest.

VI. Room. Fine wood-carving from the Salle des Sept Cheminées. This specimen and that in the next room are the only carvings of the royal apartments now extant. Silk tapestry of the 16th cent.; portrait of Henri II., opposite the window; in front, Emp. Charles V., a painted high-relief (German; 16th cent.), on a fine cabinet. By the left wall is an alabaster bust of Otto Heinrich I., Count-Palatine of the Rhine. — In the central cases: fayence from Lyons (16th cent.), Rouen (18th cent.), and Moustiers (18th cent.). — Glass-cases at the windows: medallions and other carvings in box-wood, very delicately executed; carvings in other substances, including a relief in lithographic stone by *Aldegrever*, representing the Duke of Bavaria and Agnes Bernauer of Augsburg. On the walls are more carvings, and inlaid panels. In the cabinets are caskets and statuettes.

VII. Room, with alcove (to the left of the entrance) in which Henri IV. breathed his last. The Venetian state-bed (16th cent.) did not originally belong to this room. The wood-carving is from the rooms of Henri II. in the Louvre, and was restored under Louis XIV. Fine cabinets. On the end-wall is a portrait of Marie de Médicis, facing which is one of Henri IV. In the central case: °Large dishes by *Bernard Palissy*. In the other cases: Salt-cellars, etc., by the same artist; fayence from Nevers, Beauvais, etc.

VIII. Room. Two large Sèvres vases. 1st window on the left: Casket presented by the city of St. Petersburg 'a la nation amie', on a table of Florentine mosaic. 2nd window, Mosaic map of France. To the left of the exit: Map of France in pietra dura, from the imperial gem-cutting works at Ekaterinburg (presented by the Russian government, 1900). 1st case (centre): tazze and other Venetian glass. 2nd case (centre): Pottery from Cologne, Nuremberg, and Nassau (16th cent.). Portraits of Louis XIII. and his queen Anne of Austria, by *Phil. de Champaigne* (?), and furniture.

On leaving Room VIII we find ourselves at the top of the staircase of the Musée Egyptien, which is continued on the landing and in the rooms to the right (comp. Plan of first floor, p. 115).

Egyptian Museum (continued). — The rooms to the right contain the smaller Egyptian antiquities. Considerations of space and other reasons have made it necessary to place certain of the exhibits in rooms to which they do not properly belong.

Staircase. Above, two cases containing furniture, musical instruments, hunting implements, etc. 1st landing (as we descend): Tissues, distaffs, sandals, etc. 2nd landing: Figurines, models of buildings and boats, matwork, baskets, etc.

I. Salle Historique, with a ceiling-painting by *Gros*, representing the Genius of France encouraging the arts and protecting mankind (1827-31).

The objects here are mainly of historical value. At the entrance: Crouching dog, in black granite; bronze statuette (under glass). In the centre, on a pedestal surrounded by an octagonal glass-case, bronze statuette. Behind, bronze statuette of Ammon, richly damascened. — Glass-cases: sepulchral statuettes, partly covered with beautiful blue enamel; scarabæi, very often emblematical of the sun-god (royal names on many of them); golden *Ornaments coated with coloured vitreous paste. Case by the left wall: Golden masks of mummies; sepulchral head-rests in alabaster. On the chimneypiece are canopies. To the right of the exit, under glass: Head of Psammetich III. (26th Dyn.). By the 1st window: Portrait of Champollion, the Egyptologist, by *L. Cogniet* (1831).

II. Salle Civile, at present occupied by exhibits of industrial art, with a ceiling-painting by *H. Vernet:* Bramante, Raphael, and Michael Angelo before Pope Julius II. (1827).

Central case: *Vases in alabaster, pietra dura, and earthenware of the remotest epochs; pottery. Wall-cases: Pottery and vases in pietra dura. To the right of the entrance: Ivories, étuis, statuettes, toilet articles, mirror-handles, castanets. To the left of the entrance: Specimens of pietra dura, amulets, scarabæi, vases, necklaces. To the right of the exit: Objects in wood, toilet articles (*Two spoons in the form of a swimming nymph holding a duck), boxes for games. To the left of the exit: pottery, terracotta and enamel vases, etc., goblets with fish and lotus-flower ornamentations, necklaces, rings, amulets. By the 1st window: Objects in bronze and wood covered with gold-leaf. By the 2nd window: Rings, scarabæi, ornaments, etc.

III. Salle Funéraire, interesting as illustrating the Egyptian worship of the dead, the belief in the immortality of the soul being a fundamental dogma of the ancient religion. — The ceiling-painting, by *Abel de Pujol*, represents Joseph as the saviour of Egypt (1827).

The belief in immortality explains the extreme care which the Egyptians took to preserve their dead, the time (as much as 70 days) bestowed on the embalming, and their spacious and magnificent tombs. Our information regarding the Egyptian notions of the soul's condition after death is chiefly derived from the 'Book of the Dead', a copy of which was laid beside each body. This work contains hymns, prayers, and instructions as to the behaviour of the deceased in the next world, what answers they are to make to the judges, etc. The papyri hung on the walls contain a number of these passages, sometimes illustrated by paintings in wonderfully good preservation. — At the entrance is a painted statue of a woman presenting an offering to the dead. Left wall: Papyri with texts from the Book of the Dead. Above the fire-place: Mural and other paintings of the 2nd Theban epoch. In front, under glass, Statuette in polished acacia-wood. To the right and left of the fire-place: 3072-3. *Fragments of a royal papyrus, a magnificent specimen in linear hieroglyphics of the Book of the Dead, 26 ft. in length, and although upwards of 3000 years old in remarkable preservation. In the middle of the room: *Statuette of an Egyptian scribe, painted red, with eyes inserted (5th or 6th Dyn.; 18th cent. B.C.), probably the best example of ancient Egyptian sculpture (found at Sakkâra). The octagonal case round it contains ink-horns and palettes, weights, Egyptian measures (with hieroglyphics), etc. Cases on the right and left: Well-executed statuettes; sculptured fragments in stone and wood of various periods; reliefs. To the right (from the entrance): Sculptors' models of the Saïtic period. To the left (from the entrance): Statuettes, etc. (Memphian and first Theban periods). By the 1st window: Sepulchral statuettes in wood. Right wall, two cabinets with mummy cases and cartonnages covered with painting. The flat cases contain amulets. In the left corner (from the entrance): Wooden statuette of a functionary. In front of the 2nd window, *Statuette of Tui, priestess of Min, god of Coptos (Thebes), of delicate workmanship (acacia-wood) and admirably preserved (20th Dyn.; ca. 12th cent. B.C.). In front of the exit, Statuette in bronze of the hawk-headed Horus, offering a libation to his father Osiris (vase missing). On the right and left of the exit: Statuettes

and reliefs of the second Theban period. Flanking the door are figures of cynocephali.

IV. Salle des Dieux, with a ceiling-painting by *Picot* (1827), representing Study and Genius revealing Egypt to Greece. This room is devoted to objects illustrating Egyptian mythology: statuettes and attributes of the gods (mostly in bronze), etc.

In a line with the door, on a pedestal, Bronze statuette of Queen Karomama (Bubastic dynasty; Thebes), richly damascened (restored). To the right and left, as we enter, Statuettes of divinities in bronze, stone, etc. In the flat cases: 1st window, Bronze attributes of deities, sistra, sceptres, etc.; 2nd window, arms and implements. Between the windows, Mummy-cases (one entirely gilded). Left wall: 1st case, Statuettes of Ra, Selk, Sekhmet, etc.; 2nd case, Osiris, Isis. To the right and left of the exit: Horus (right), Thoth (left), and other deities. In front of the exit, bronze statuette of Mesu, dating perhaps from the ancient empire. The central *Glass-case contains a magnificent collection of gold jewels and ornaments, statuettes in gold and enamel, a goblet, a chain, boats, gems, glass-paste, and particularly, on the window-side, a *Gold group of Osiris, Isis, and Horus (22nd dyn.). Above the fire-place, Sekhmet, and Isis nursing Horus.

V. Salle des Colonnes, or *Salle des Dieux et Monuments Divers*, adorned with an allegorical ceiling-painting by *Gros* (in the centre, True Glory leaning upon Virtue; to the left, Mars crowned by Victory and restrained by Moderation; to the right, Time placing Truth under the protection of Wisdom). This room contains various objects for which a place could not be found in the preceding rooms.

Wooden mummy-cases, covered with paintings. In the glass-cases to the r. and l. of the entrance are a cartulary of Arsinoitic, Arabian and Greek papyri. In the right corner (by the window), Statuettes of the god Bes. In the left corner are hawks with human heads (prototypes of the Greek harpy), symbolical of the soul. The case on the right wall contains another cartulary of Arsinoitic and Arabian papyri. In front of the 2nd window: cynocephali; talismans with mythical designs placed under the heads of mummies; swathing-bands, etc. To the right and left of the exit are papyri in demotic characters. In the right corner, bronze deities. In the left corner, sacred emblems, sceptres, attributes of deities, in bronze. Left wall: Classic Greek papyri. On a table in the middle is the funeral casket of the scribe Houi; Canopic vases of painted wood.

Collection of Antique Pottery *(Musée de la Céramique Antique).* — This collection, the nucleus of which was the *Campana Collection*, purchased from the papal government in 1861, is one of the most complete of its kind and affords an admirable survey of the development of vase-painting among the ancients. Arranged chronologically, the earliest specimens are in the room entered from the Salle des Sept Cheminées through the door to the right (comp. Plan, p. 115). Explanatory catalogue of the antique figurines by *L. Heuzey* (1901; 1 fr.). — The ceiling-paintings date from the middle of the 19th cent., when the paintings of the French School were still exhibited here.

I. Room or Salle A. Ceiling-painting by *Alaux:* Poussin being presented to Louis XIII. — Original stages of the art in Phœnicia, the Troad, Cyprus, Rhodes, Attica, Bœotia; earliest representations of Greek art (6th cent. B. C.). Reconstruction of a large amphora and a large archaic vessel. Central cases: Gold jewellery, terracottas, vases, and cuneiform inscriptions. The other cases contain a rich collection of very curious terracottas (figurines of Demeter and Core united, sitting, or standing) from Phœnicia, Carthage, Asia Minor, Cyprus, Crete, etc.; vases of the geometrical

type, interesting for their primitive linear ornamentation; vases from the Troad (25th or perhaps 30th cent. B.C.). Then, a long series of warriors' heads, from Cyprus, in the Phœnician-Greek style, interesting from their resemblance to archaic Greek types. Flat cases: by the 1st window, engraved vases and stones in the so-called Mycenian style (15-12th cent. B.C.); 2nd window, fragments of vases of the Attic Dipylon; 3rd window, antiquities from Sardes (Lydia).

II. Room (B). Ceiling-painting by *Steuben:* Battle of Ivry, with Henri IV. as a magnanimous victor. *Terracottas* (ca. 5th cent. B.C.) from Myrina, Athens, and Magna Græcia, some of great artistic value. Very important collection of figurines and other objects found in the necropolis of Myrina, to the N. of Smyrna, by the French archæological school at Athens. Left wall: Figurines of Greek women, some with hats, some seated, mostly elegant and graceful in bearing. Among the bas-reliefs are several vintage scenes and a °Bacchic dance. — Rear wall: Cinerary urns with painted reliefs. In the centre of the glass-case by the exit-wall, Two warriors arming, with a mother and child between them.

III. Room (C). Ceiling-painting by *Devéria:* Puget presenting his marble group of the Milo of Croton (p. 112) to Louis XIV. — *Etruscan Pottery* of the earliest type, nearly all black; some with engraved designs; earliest attempts at reliefs (found in tombs). On a stand in the centre: Jars and dishes from Cære (see below), belonging rather to the series in the next room.

IV. Room (D). Ceiling-painting by *Fragonard:* Francis I. receiving pictures and statues brought by Primaticcio from Italy. — *Greek and Etruscan Antiquities* found at Cervetri, the Cære of the ancient Etruscans, more especially a °Sarcophagus, on which are two painted lifesize figures of a man and woman on a couch, clumsy in execution, but not without a certain naïve grace. The woman wears curious shoes with turned up ends. — Left wall: in front, Athena and Hercules (painted relief); 'funeral couches' and reliefs representing funeral rites. — Rear wall: Vases with painted figures and geometrical ornamentation. — Exit-wall: Fragment of a mural painting, representing the gods, etc., in the most artless fashion.

In the adjoining passage are antefixæ, heads, and vases.

V. Room (E). Ceiling-painting by *Heim:* The Renaissance in France. — *Vases in the Corinthian Style*, found in Greek islands and in Italy (see also below). To the left of the central door, Vase with the mourning for Achilles (643). In the glass-case on the same side, Jewels from the excavations at Curium (Cyprus), from Phœnicia, and from Carthage. — By the central window: Painted sarcophagus in terracotta from Clazomenæ (Asia Minor), in the Ionian style of the 6th cent. B.C. To the left of the exit, °Jewels (some of gold) from Lydia, Sardes, Æolis (Myrina), Spain (Caceres), Rhodes, etc. — To the right of the exit, Perseus slaying the Gorgon.

Another short passage, with archaic Greek vases and a sarcophagus similar to the one just described leads to the —

VI. Room (F). Ceiling-painting by *Fragonard:* Francis I. knighted by Bayard. — *Attic Vases with Black Figures*, found in Italy and Sicily. In the centre of the room are some bearing the name of *Nicosthenes*. In the small case in front are wine-vessels (oinochoes) signed *Ezekias*, *Theozotos*, and *Amasis*. Vases with white background; below, black vase with white figures. Most of the scenes are from the myths relating to Hercules and Theseus. The types of the gods differ greatly from those of the classic period. In the case on the left are the oldest known representations of the Judgment of Paris.

VII. Room (G). Ceiling-painting by *Schnetz:* Charlemagne and Alcuin, the founder of the university of Paris. — *Attic Vases with Red Figures*, found in Italy, the finest in the collection, many with the name of the maker. In the centre, °104. Goblet with Theseus, Amphitrite, and Athena, by *Euphro(nios)*; 159. Goblet with Briseis and a Phœnix. In the middle of the rear wall, a little to the left, °228. Sphinx, with meditating Greeks. Bacchic scenes. The subjects of the large vases are in the central case are: Death of the Children of Niobe (Orvieto); Apollo slaying the giant Tityos; Hercules and Antæus; °Mourning of Achilles.

VIII. Room (H). Ceiling-painting by *Drolling:* Louis XII. hailed as

father of the people by the Estates at Tours (1506). — *Vases with Reliefs*, found in Italy, some of them belonging to the series in the preceding room. In the centre are rhyta, or goblets, in the form of horns, with heads and other ornaments. Left wall: Arezzo ware, of purely archæological interest, and a few Greek vases of the decadence.

IX. Room. Ceiling-painting by *Léon Cogniet:* Bonaparte in Egypt. — *Mural Paintings from Herculaneum and Pompeii: Gluss.* To the left, on a gold ground, Apollo and the Muses; large frescoes: Two women and a goat; River-god between two Naiads. — Rear wall (left): Landscape with architecture; Sea-piece, both from Bosco Reale (1900). — Beyond the door: Frescoes and mural decorations from Rome and Tusculum; Roman Patron with his clients; Man and woman; Bacchus crowned with ivy. To the left of the exit are antiquities found in Egypt, especially at Alexandria; *Græco-Egyptian portraits on wood; *Plaster busts (painted); Greek steles. To the right of the exit, *Family of twelve persons, with names in Greek characters. — In the glass-cases in the centre: very interesting collection of *Ancient Glass.* — By the windows are more frescoes.

The exit-door leads to the rooms containing the small Egyptian antiquities (p. 151), whence we reach the nearest staircase to the second floor by re-traversing the rooms to the left (p. 162).

To conclude our inspection of the collection of pottery, we retrace our steps to Salle E, whence we pass through the *Salle des Colonnes* (p. 159), to the left, to the adjoining rooms on the side next the court.

Room M. Ceiling-painting by *Picot:* Cybele saving Pompeii and Herculaneum from total destruction. — *Greek Pottery* found in Asia Minor, the Crimea, Cyrenaica, Egypt; terracottas of the Hellenistic period. Vases with black and violet painting. In the central case: Terracotta heads from Tarsus in Cilicia and Smyrna; fine head of Jupiter. The most ancient *Greek Vases* (up to about the 6th cent.) have black figures on a light red or yellowish back-ground; those with red figures on a black ground are later. These vases were executed not by trained artists but by ordinary craftsmen, who, whether they took their subjects from mythology or from everyday life, endowed them with so much life and poetry, infused such expression, and frequently such grace into their drawings, that they testify in the most striking manner to the cult of the beautiful which was so deeply implanted in the ancient Athenians. — The large vases are Panathenaic amphoræ, which were given, filled with oil, to the victors in the Panathenæan games or festivals of Athena. — Wall-cabinets: Vases and Greek figurines in terracotta, from Cyrenaica, Lower Egypt, and Priene. — On the chimney-piece: rich collection of terracottas with grotesque types from Smyrna; other terracottas in the cabinet by the right wall and at the windows.

Room L. Ceiling-painting by *Meynier:* The Nymphs of Parthenope (Naples) arriving at the Seine. — *Greek Pottery* found in Greece. Admirable terracotta figurines of the 4th cent. B. C. Wall Cabinets: Greek terracottas from Tanagra in Bœotia: to the right of the entrance, *Dancing Cupids; *Figures of women, with red hair; half-length figure of a veiled woman (Demeter springing from the ground). On each side of the chimney-piece, Athenian lecythi or perfume-vases. In the case over the fire-place, lecythi; *Statuette of a pedagogue (terracotta). The central octagonal glass-case contains an *Amphora with the contest of the gods and the giants; Tanagra figurines in painted terracotta (placed in tombs to accompany the departed): charming *Group of girls at play (by the windows) and *Six figurines representing Music and Dancing (on the other side); in front of these are toys, counters, and other objects found in a child's tomb; Venus in the shell; Satyr with a cantharus; tablets in painted terracotta, representing well-known scenes, etc.

Room K. Ceiling-painting by *Heim:* Jupiter delivering to Vesuvius the fire for the destruction of Herculaneum, Pompeii, and Stabiæ. — *Italic Pottery*, from Apulia, Campania, Lucania, and Etruria (3rd cent., B.C.). Vases with red figures (labelled), several of large size, on a marble table. Case by the central window: Goblets and dishes ornamented with fishes, polypi, etc.

Salle de Clarac (XXXIII). Ceiling-painting after *Ingres:* Apotheosis of Homer (original, see p. 143). Small sculptures and fragments of others. In the left corner window, draped figure of a girl (mutilated). In the central case: Antique ivory carvings; Greek terracottas and wood-carvings, etc. Above the fire-place, Barberini ivory binding (6th cent.), with the image of an emperor; pyxis of carved bone (Birth of Latona's children); carved leaves of diptychs; handles in the forms of gladiators, girls, etc.

The door of exit leads into the *Salle des Sept-Cheminées* (p. 148).

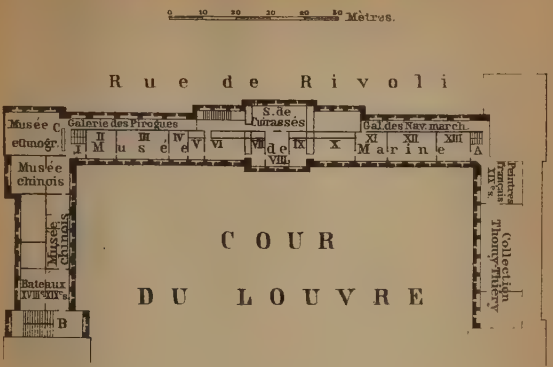
C. SECOND FLOOR.

The second floor of the Louvre, which contains the new rooms of the *French School of the 19th century* and the *Thomy-Thiéry Collection* (see below), and also the *Marine* and the *Ethnographical Museums*, is open to the public after 11 a.m. There are two public staircases ascending to the second floor: a small one (Pl. A) from the 8th room of the collection of smaller Mediæval, Renaissance, and Modern Objects (p. 156), which is reached from the groundfloor by a staircase near the Asiatic Museum, and a large one (Pl. B), in the Pavillon de l'Horloge (see p. 115), beside the Salle des Bronzes. We ascend the small staircase (A).

French School of the 19th Century. — Vestibule. Opposite the staircase, *J. N. Robert-Fleury*, 255. Christopher Columbus received by Ferdinand and Isabella, 254. Galileo arraigned by the Inquisition. At the back of the staircase, 624. *A. E. Michallon*. Death of Roland. To the right of the door, 2. *C. d'Aligny*, Italian landscape. — Room I. On the left, *Cabat*, 48. Autumn evening, 47. Landscape; no number, *Daumier*, Portrait of Th. Rousseau, the painter; 251. *Diaz de la Peña*, Pyrenees; 442. *De la Berye*, Landscape; 551. *Le Prince*, Shipping cattle; 133. *J. Gigoux*, Portrait. Above, 939. *Isabey*, Low tide; 204. *A. G. Decamps*. Draught-horses; 45. *A. Dauzats*, Landscape. Left wall, *98. *J. Dupré*, Morning; *141bis. *Corot*, Castel Gandolfo; 210. *Delacroix*, Algerian women; 141. *Corot*, Landscape; above (no number), *Daubigny*, *The pond; 627. *G. Michel*, Landscape; 99. *J. Dupré*, Evening. Rear wall, 831. *Th. Rousseau*, By the river; 703. *Poterlet*, Dispute between Trissotin and Vadius (from 'Les Femmes Savantes'); 123. *Chintreuil*, Space; 832. *Rousseau*, Landscape; 14. *J. H. Belloc*, Portrait of the artist and his wife; *Corot*, 140. The Colosseum, 139. Forum Romanum; 761bis. *Raffet*, A soldier (1st Republic); 253. *Robert-Fleury*, Conference of Poissy (1561); 125. *Chintreuil*, Rain and sunshine. Right wall, 237. *G. Ricard*, Paul de Musset (brother of Alfred); 74. *Daumier*, The thieves and the donkey; 200. *Decamps*, Bulldog and terrier; 119a. *Charlet*, The grumbler; 257. *Diaz de la Peña*, Don't come in; 162. *Isabey*, Admiral de Ruyter and Cornelius de Wit embarking; 205. *Decamps*, Caravan (sketch); no number, *Charlet*, Halt at a village; 131. *Gigoux*, General Dwernicki; 413. *P. Huet*, Calm of morning.

Thomy-Thiéry Collection (see p. 95), bequeathed to the Louvre in 1903 by M. Thomy-Thiéry. — Room II. To the left, a series of pictures by *Decamps*, skilful in conception and wittily realistic in execution; among others: 2834. The rat in retirement; 2840. El-

MUSÉES DU LOUVRE



SECOND ÉTAGE

A. C. *Petits escaliers:* B. *Grand escalier.*

elephant and tiger drinking: 2832. Bell-ringers; *2836. Beggars: 2835. Catalans; 2827. Street in Smyrna; *2838. Dogs' toilet; 2826. Monkey painting; *2831. Knife-grinder. Beginning again from the left: 2881 (above), *Isabey*, The duel; 2808 (above), *Corot*, The entrance to the village; 2858. *Diaz de la Peña*, Venus and Adonis; 2913. *Troyon*, Goose-girl; *2904. *Th. Rousseau*. The little fisherman. — Left wall: *J. Dupré*, 2873. Oak. 2864. Pond, 2871. In the Landes, *2874. Setting sun. *Troyon*, 2915. Cattle meeting sheep, 2912. At the ford, 2906. Cattle drinking, *2916 (farther on), Heights of Suresnes, 2911. Small herd, *2914. The barrier. *Corot*. 2806. Souvenir of Italy. 2812. Eclogue, *2807. The pond, *2810. Road to Arras, of marvellous delicacy; 2878. *Isabey*, Wedding at the church of Delft. *Delacroix*, 2852. Medea, 2850. Rape of Rebecca. *Daubigny*, 2818. The sluice, 2825. The pond. *Th. Rousseau*, *2900. Oaks, 2902. Village amid trees. — Rear wall: *Rousseau*, *2901. Plain in the Pyrenees, 2903. Spring. *Millet*, 2090. Woman burning herbs, *2892. Binding sheaves, 2894. Maternal precaution. *Rousseau*, 2899. Landscape, *2896. Banks of the Loire; 2813. *Daubigny*, A corner in Normandy. *J. Dupré*. *2875. Sunset after storm, 2869. Landscape, 2868. Pasture (Normandy). 2867. The pool, 2872. By the river. *Corot*. *2805. Willow-grove, 2803. Road to Sèvres, 2801. A dale. 2809. Huts. *Delacroix*, 2846. Lion and boar, 2848. Lion and rabbit. 2800. *Barye*, Lions near their den. — Right wall (returning). *Daubigny*, 2817. Beach of Villerville, 2825. Banks of the Oise, 2815. Storks, *2821. Thames at Erith, *2824. Morning. *2892. Mill. 2816. Sunset. *Fromentin* 2876. Falconry, 2877. Riders halting. *Diaz de la Peña*, 2855. Bathers, 2860. The rivals. *Meissonier*, 2888. Orderlies, 2886. Smokers, 2885. The reader, *2887. Flautist. *J. Dupré*, 2866. Autumn, 2870. Cows drinking. *Delacroix*. *2849. Crucifixion. 2844. Death of Ophelia. *2851. Hamlet and Horatio. 2847. Lion and crocodile. *2845. Ruggiero delivering Angelica, 2853. Lioness about to spring. *Troyon*, 2907. Chickens feeding, *2909. Morning, 2908. Sheep. *Corot*. *2804. Shepherds of Sorrento dancing, *2811. Evening, 2802. Gate of Amiens. *Millet*, *2893. Thresher. *2891. Washing linen. *Isabey*, 2880. On the beach at Scheveningen, 2883. Procession, 2879. Baptism at Le Tréport, 2882. Visit to the château, 2884 (farther on, above). Louis XIII. at the castle of Blois. *Rousseau*, 2905. Pond, 2897. Ferryman, 2898. Hill-slope. — Sculptures: in front of the window, on the right. Bust of M. Thomy-Thiéry, by *Desvergnes*. In the three central glass-cases are 130 small bronzes by *Barye* (see p. 176).

Room III. (French School of the 19th cent. continued). — On the left, 286. *C. Flers*, Landscape; above, 897. *Tournemine*, Elephants; no number, *Dehodencq*. Portrait of the artist; 205a. *Decamps*, Landscape; 926. *J. Dupré*, Portrait of the artist; 442. *De la Berge*, Arrival of the diligence (Normandy); 828. *Th. Rousseau*, Margin of a forest; 214. *Delacroix*, Portrait of himself; 477. *Lanoue*, Pine-wood; no number, *Huet*, Landscape. Left wall: *Meissonier*, no number, The

Madonna del Baccio, 954. A. Dumas the Younger; 14. *Belly*, Pilgrims bound for Mecca; no number, *L. Ricard*, Study of a woman; 880. *Tournemine*, Turkish dwellings. — At the end: 239. *Riesener*, Woman and panther; *Meissonier*, no number, Samson; *205. Napoleon III. at Solferino; no numbers, Ruins of the Tuileries, (farther on), *Portrait of himself; 953. Portrait; no number, Paris (1871). *Courbet*, 140. Deer in a forest. *147. Portrait of the artist ('The man with the leather belt'), *144. Wounded man; 124. *Chintreuil*, Deer and landscapes; no number, *Cals*, Still-life; 778. *Ricard*, Portrait of himself; 641. *Millet*, Church of Gréville; no number, *F. Trutat*, Woman on a tigerskin. *Isabey*, 163. The bridge, 164. Harbour. — Right wall: *Meissonier*, 211. Studies of cuirassiers and horses; 206. Napoleon III. and his staff; *207. Waiting, 'expressive and full of sun'; 209. Study for a landscape: no number, Young couple; 1012 Venice; *240. Laundress at Antibes. *Fromentin*, 307. Egyptian women on the Nile, 305. Hawking in Algeria. 140. *Belly*. Nile scene; *12a. *H. Bellangé* and *Dauzats*, Napoleon I. reviewing troups (1810); 772. *Reynault*, Portrait; no number, *Courbet*, Portrait; 120. *Chassériau*, Tepidarium; 809. *Marilhat*, Landscape.

Returning to the vestibule (through the last three rooms), we enter on the left the —

Musée de Marine, a very valuable collection of objects and models connected with ship-building and navigation: models of ships and machinery, plans in relief of harbours, drawings, armour, and historical objects. Most of the exhibits have full descriptive labels. This museum is to be transferred to the Invalides (p. 296).

The first Corridor, behind the staircase, contains a small *Gallery of Merchant Shipping*. — Room I (Pl. XIII). Models representing the taking down and embarkation of the obelisk of Luxor (p. 64) and its erection in the Place de la Concorde. Marine steam-engines. — Room II (Pl. XII). Models of sailing-ships. Busts of the famous seamen Ducouédic, Tourville, and Forbin. Two marine paintings by *Gudin*. — Room III (Pl. XI). Models of steam-packets. Model of the 'Fram' and of various objects from Nansen's polar expedition (1893-96); the 'Lion' (1782), and the 'Rivoli', resting on the pontoons from which she was launched, fully equipped, from the port of Venice. — Room IV (Pl. X). Fire-arms of various calibres. — Room V (Pl. IX). Fire-arms continued. Three marine paintings by *Jos. Vernet*. — Room VI (Pl. VIII). Pyramid composed of relics of the frigates 'Boussole' and 'Astrolabe', which had been sent on a voyage of discovery under *Captain de Lapérouse* in 1788, and foundered at sea. Bust of Lapérouse. Model of a monument erected to the memory of Lapérouse at Port Jackson, with English and French inscriptions. Beacons; buoys; Whitehead torpedo; floating and submersible torpedoes. Relief-plan of the island of Vanicoro or Lapérouse. Fourteen marine paintings by *Jos. Vernet*. — Salle des Cuirassés (at the end of R. VI; Pl. VIII). Models of iron-clads, turret-ships, and torpedo-boats; submarine boat; planetarium moved by clock-work. Marine paintings. Adjoining corridor, see below. — Room VII. Models of antique vessels and of transports. Planetarium. — Room VIII (Pl. VI). Representation of the interior of the turret-ship 'Marengo' (1867). Parts of a ship; cables; rigging. The 'Océan', first-class man-of-war of the 18th century. — Room IX (Pl. V). Model of the 'Achille' (1803). Models of pumps, machinery and fire-escapes; telegraphs, semaphores — Room X (Pl. IV). Large geographical globe in MS. Navigating instruments. Models of xebecs or galleys refitted for sailing. — Room XI (Pl. III). Beautiful models of

galleys and ships of war of the 17th century. The original carving in gilded wood by *Puget*, on the wall, decorated the second of these galleys. — Room XII (Pl. II). Models of schooners, cutters, clippers, etc. (19th cent.); relief-plan of the island of Tahiti. — Room XIII (Pl. I). Machine for adjusting the masts of a ship at the port of Brest; rigging, etc. — The second Corridor (*Galerie des Pirogues*, behind the rooms we have just seen) contains small models of vessels from the far east and Polynesia; dwellings, etc.

The **Ethnographical Museum** (*Musée Ethnographique*), which occupies the large saloon at the end on this side, is a collection of curiosities brought home by French navigators, and the spoil captured in the course of military expeditions in India, China, and Japan. Much better collections of the same kind may be seen at the Musée Guimet (p. 221) and the Trocadéro (p. 226). At the end of the large saloon are models of ships from 1789 to 1824; model of the 'Gallia', a transatlantic liner. On the left, models of the 'Belle Poule', the frigate that brought home the body of Napoleon I. from St. Helena (p. 302), and of the 'Sphinx' (No. 719), the steamer (1829) that carried the obelisk of Luxor (p. 64). — Two glass-cases towards the end contain (r.) a curious collection of Indian statuettes, and (l.) one still more curious of Javanese marionettes ('Wayangs'). — By the central window, a musical clock which belonged to the Dey of Algiers (made in London). By the right window, crown of Behanzin, king of Dahomey.

The **Chinese Museum** (to the left on leaving the Marine Museum), which may be regarded as a continuation of the Ethnographical collection, is also of secondary importance, being surpassed in interest by the collections at the Musée Guimet (p. 221), while its porcelain is far inferior to that of the Collection Grandidier (p. 166). In the 2nd room are objects in carved ivory, from Japan; in the 3rd, two fine Chinese pirogues.

Leaving this room, we enter a corridor containing marine drawings and (by the windows, under glass) figurines representing a Javanese dance and marriage. On the right is the former Salle des Boîtes, with models of *French Ships of the 18-19 Centuries*. To the right and left, compasses and other instruments. In the middle, model of the 'Artésien' (1774). At the end, Peruvian antiquities found in tombs at Ancon, near Lima. In the vestibule at the end of the corridor (see above) by the window: Bell from St. Juan d'Ulloa, pierced by a bullet (1838); right wall, *Jean Bart* (1650-1702), marble bust by Dantan. The staircase leads to the Salle des Bronzes Antiques (p. 150).

Entresol next the Seine.

Two other collections have been arranged in a kind of second entresol on the side next the Seine, *viz.* the *Chalcographie* and the *Collection Grandidier*. The principal entrance to these is by the *Porte Jean-Goujon*, opposite the Pavillon Denon, but there is another in that Pavillon viâ the *Salle des Moulages* (see p. 96 and the ground-plan; open on Tues. and Sat. afternoons only).

The **Chalcographie**, in the gallery on the right as we approach, was founded by Louis XIV. in 1660, on the model of the *Calcografia* at Rome. Engravings of most of the great Parisian and foreign works of art, in the provinces of painting, sculpture, and architecture are exhibited and sold here. It is open daily, except Sun. and holidays, from 10 or 11 to 4 or 5 (entrance by the Salle des Moulages, see p. 96), and contains three *Exhibition Rooms* and a *Sale Room* in which are albums and detailed catalogues of over 10,000 plates. Farther on are the workshops and stores (see also p. 45).

The **Collection Grandidier**, or *Musée de l'Extrême Orient*, on the left, is a rich collection of Chinese and Japanese porcelain presented to the Louvre by M. Grandidier. It is open daily, except Mon., from 1 to 4 or 5. Umbrellas, etc. must be left (no charge). Seven rooms are devoted to Chinese porcelain, embracing more than 6000 specimens. The three following rooms are occupied by Japanese porcelain (900 specimens) and other Japanese objects, including statuettes, bronze vases and sword-hilts, combs, and a collection of engravings of the 18th and 19th cent., in frames and on two radiating stands; caskets, lacquered screens, etc.

Pavillon de Marsan.

The **Museum of Decorative Art** *(Musée des Arts Décoratifs)* is destined to occupy the whole of the Pavillon de Marsan (see Plan, p. 92), but a few rooms only have been organised at present. Entrance from the Rue de Rivoli, opposite the Rue de l'Echelle. The museum is usually open from 10 to 4, but is often closed. The exhibits are frequently changed, but the following summary may be of use.

Ground Floor. On the right, groups of lionesses (plaster), by *Cain*. In the middle, Venetian well-head (16th cent.); monumental clock, by *C. Sévin;* large vase, by *Bloche*.

Staircase. Sèvres vases; models of the torch-holders at the Opera House (p. 80), by *Carrier-Belleuse*. On the 3rd landing (left), Glass-case with porcelain from Copenhagen, Rœrstrand (Sweden), Potschappel (Dresden), etc.

First Floor. — 1. Room (to the right): Embroideries of the 17-18th cent.; French fayence, from the 18th cent. onwards. The panels on the left wall (Lady with a parasol; Turk and pilgrim) were painted by *Lancret* for the Hôtel de Boullongne, Place Vendôme (1731). Large central case: Lace (point de France, made under Louis XIV.); dress of Louis XV.'s time. — Gallery I (on the left, at the end). Enamelled earthenware, by *Haentschel;* jewelry and weapons, by *Bapst* and *Falize;* glass by *Gallé, Brocard*, etc.; medals by *Roty, B. Dupuis, V. Lefèvre;* enamels with metallic glaze, by *Grand'homme, Hertz*, etc. In the centre, Domestic peace, by *Dampt;* glass by *Dammouse;* cloisonné enamels, by *Thesmar;* glass from Jeumont. At the end, Bronze medallion by *Gérôme*. — Gallery II (door at the end, to the left). Left wall, 1st bay: Coloured engravings (French and English) from the extensive Andéoud collection, after *Huet, Peters*, etc. Glass-cases: China from St. Cloud, Sèvres, Chantilly, etc.; jewels (18th cent.); Louis XV. dresses, etc. 2nd bay: Andéoud collection of engravings continued. 3rd bay: Bindings; statuette by *Frémiet;* earthenware by *Deluherche, Colonna, Gallé, Massier*, etc. By the windows, twelve pieces of plate, galvanic facsimile by *Christofle* of a service which belonged to Napoleon III. At the first window, *Goblet in gold and relief-enamel representing the handicrafts of art, by *Falize*. Then, earthenware by *Doat, Chaplet, Leveillé;* glass by *Patrice, Salin*, etc. Left wall, Brass vases, by *Bonvallet, Charpentier*, etc.

5. From the Louvre to the Place de la Bastille.

Restaurants in this part of Paris, see p. 19.

The E. part of the Rue de Rivoli (p. 90), beyond the Rue du Louvre, traversing a congeries of narrow streets, was constructed by Napoleon III., who desired to facilitate the access of his troops to the Hôtel de Ville. It intersects the *Rue du Pont-Neuf*, leading from the bridge of that name to the Halles Centrales (p. 188), then the *Rue des Halles* and the *Rue St. Denis*, and, finally, the *Boulevard de Sébastopol* (p. 84). The *Station du Châtelet* on the *Métropolitain* is at the corner of the Rue des Lavandières-Ste-Opportune (see Appx., p. 36).

At No. 144, at the corner of the Rue de l'Arbre-Sec (Pl. R, 20; *III*), an inscription records that the *Hôtel de Montbazon*, where Admiral de Coligny was killed (see p. 91), once stood there. Here also lived C. Van Loo, the painter, and the Duchess of Montbazon, mistress of Rancé (d. 1700), who retired at the death of the duchess and reformed the Order of the Trappists.

In the square at the S.E. corner of the Rue de Rivoli and the Boulevard de Sébastopol rises the ***Tour St. Jacques** (Pl. R, 23; *III, IV*), a handsome square Gothic tower, 175 ft. in height, erected in 1508-22. This is a relic of the church of *St. Jacques-la-Boucherie*, first mentioned in a Papal bull of Calixtus II. in 1119, which was completed under Francis I., and sold and taken down in 1789. The church was a place of refuge for criminals. The tower is now used as an observatory. In the hall on the groundfloor is a statue (by Cavelier) of the philosopher *Pascal* (1623-62), who is said to have repeated from the summit of this tower (or, according to other authorities, from the tower of St. Jacques-du-Haut-Pas, p. 321) his experiments with regard to atmospheric pressure. A statue of St. James the Great crowns the summit. The *View from the top of the Tour St. Jacques is one of the finest in Paris, as the tower occupies a very central position, but the public are not allowed to ascend except with a permit obtained gratis at the Hôtel de Ville (daily 11-5). A fee to one of the keepers of the square will, however, usually secure admission (preferably between 12 and 3). The spiral staircase has 291 steps. — The Square de la Tour-St-Jacques is embellished with bronze sculptures of the Breadbearer, 'Ducks and Drakes' ('Le Ricochet'), and Cyparissus, by *Coutan*, *Vital Cornu*, and *H. Plé*.

The *Squares* of Paris, like the great majority of the other promenades of the city, are both useful and ornamental. Though they have been constructed on the model of the London squares, the enjoyment of the gardens with which they are laid out is by no means confined to a few privileged individuals, but is free to all-comers. The formation of squares of this sort has been a prominent feature of the modern street improvements of Paris.

In the Rue St. Martin, a little to the N.E. of the Tour St. Jacques, rises the church of **St. Merri** (Pl. R, 23; *III*), formerly *St. Médéric*, in the best Gothic style, although dating from 1520-1612. It possesses a beautiful though unfinished portal in the Flamboyant style. The interior was disfigured in a pseudo-classical style by *Boffrand* (17th cent.), who was also the architect of the large chapel on the right. Among the most noteworthy contents are a large marble crucifix, by *P. Dubois*, at the high-altar; two good pictures

by *C. Van Loo* (d. 1765) at the entrance to the choir (to the left, San Carlo Borromeo); and a painting (Reparation for sacrilege) by *Belle* (d. 1806), in the left transept. The chapels of the ambulatory are adorned with fine frescoes by *Cornu*, *Lehmann*, *Amaury-Duval*, *Chassériau*, *Lépaulle*, *Matout*, *Glaize*, *Lafon*, and others, which, however, are very badly lighted. — The stained-glass Windows of the choir date from the 16th century. — In the crypt is a shrine containing the remains of St. Mederic. During the Revolution this church was the Temple of Commerce.

The street at the back is the old Rue du Cloître-St-Merri, off which run the picturesque *Rue Taillepain* and *Rue Brisemiche* (Pl. R, 23; *III*), named doubtless from a bakehouse belonging to the chapter of St. Merri. The curious house with a Gothic door which forms the corner of the e two streets was formerly part of the cloister. The *Rue de Venise*, which intersects the Rue St. Martin farther on, is one of the oldest and narrowest in Paris. It was once the Ruelle des Usuriers, and still retains its cut throat aspect of the 14-15th century; it abounds in low drinking-shops. At No. 27 is the ancient tavern of the Epée-de-Bois, which was frequented by Marivaux and Louis Racine. The *Rue Quincampoix*, which crosses this street, is also of great age. Law's Bank, notorious for its fantastic speculations, flourished here in 1718-20. At its S. end is the *Rue des Lombards*, which, like its London namesake, owes its title to the Lombard money-lenders who were there established. It claims to be the birthplace of Boccaccio (1313). — The Rue des Lombards leads into the *Rue St. Martin* (Pl. R, 23, 24; *III*), which was once the great Roman road between Paris and the northern provinces. The *Fontaine Maubuée*, at No. 122, was restored in 1734. The curious sign of the Cloche d'Or should be noticed at No. 193. — The other streets in this quarter all contain picturesque or historic houses.

The Boulevard de Sébastopol terminates on the S. in the —

Place du Châtelet (Pl. R, 20-23; *V*), the site of which was occupied till 1802 by the notorious *Prison du Grand-Châtelet*, the plan of which may be seen on the left side of the façade of the Chambre des Notaires. The *Fontaine de la Victoire* and the *Colonne du Palmier*, with its bronze cordons, were erected here in 1807. The names of fifteen battles won by Napoleon I. are inscribed above. On the summit is a gilded statue of Victory, holding a wreath in each hand, and below are four figures representing Fidelity, Vigilance, Law, and Power, by *Boizot*. The monument was removed to its present position in 1858; the pedestal with its double basin adorned with four sphinxes was added on that occasion. It was restored in 1899-1900. On the right and left of the Place du Châtelet are situated the *Théâtre du Châtelet* (p. 37) and the *Théâtre Sarah Bernhardt* respectively (p. 36), both designed by Davioud. The former building occupies the site of the house where the painter David was born in 1748 (inscription). The square is bounded on the S. by the Seine, which here flows under the *Pont au Change* (p. 254).

In the building occupied by the *Assistance Publique* (Pl. R, 23; V), a public establishment for the relief of the poor, in the Avenue Victoria, it is proposed to found a Museum of Hygiene, together with a Musée de l Assistance Publique, in which the specimens of fayence, pictures, etc., now scattered in the various branches of this institution, would be collected.

From the Place du Châtelet the broad Avenue Victoria extends on the E. to the —

Place de l'Hôtel-de-Ville (Pl. R, 23; *V*), once named *Place de Grève* ('bank of the river'), a name that evokes many a tragic recollection. Public executions took place here from 1310 to 1832.

In 1572, after the massacre of St. Bartholomew, Catherine de Médicis caused the Huguenot chiefs Briquemont and Cavagnes to be hung in this Place amid the jeers of an enraged mob; and in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be executed here for having accidentally caused the death of her husband Henri II. at a tournament (p. 186). On this spot, too, Eléonore Galigaï, foster-sister of Marie de Médicis, convicted of sorcery, was beheaded and afterwards burnt in 1617. In 1766 the Comte de Lally-Tollendal, governor of the French Indies, unjustly condemned for treason, suffered the extreme penalty; he was followed, in 1798, by Foulon, general comptroller of finance, and the latter's son-in-law Berthier, both hanged by the mob on the lamp-posts of this Place. Among famous criminals who have here paid the penalty of their misdeeds are Ravaillac, the assassin of Henri IV. (1610), the Marquise de Brinvilliers and 'La Voisin', the poisoners (1676 and 1682), Cartouche, the highwayman (1721), and Damiens, who attempted to assassinate Louis XV. (1757). — The Place de l'Hôtel-de-Ville is connected on the S. with the Cité (p. 253) by the *Pont d'Arcole*.

The *__Hôtel de Ville__ (Pl. R, 23; *V*), which was burned by the Communards in 1871, was rebuilt in its original form by *Ballu* and *Deperthes*. It is a magnificent structure in the French Renaissance style, with dome-covered pavilions at the angles (recalling the mediæval towers), mansard windows, and lofty decorated chimneys. The building is entirely detached and is surrounded by an area with a railing, affording light to the sunk floor. The groundfloor is adorned with pilasters, and the first floor with engaged pillars of the composite order. Above the first floor is a kind of entresol, while the pavilions have an extra story. The construction of the old Hôtel de Ville was begun in 1533, but subsequent additions quadrupled its extent. The original plans are, with some uncertainty, attributed to the Italian *Domenico da Cortona*, erroneously surnamed *Il Boccador*. The Hôtel de Ville is the headquarters of the municipal government of Paris, controlling the 'mairies' of the twenty arrondissements or wards. At the head is the Prefect of the Seine, who up to 1789 bore the title of Prévôt (provost) de Paris or des Marchands.

The Hôtel de Ville has played a conspicuous part in the different revolutions, having been the usual rallying-place of the democratic party, as opposed to the court-party, whose centres were the Louvre and the Tuileries; and it was within its walls that the Tiers Etat developed its power. On 14th July, 1789, the captors of the Bastille were conducted in triumph into the great hall. Three days later Louis XVI. came in procession from Versailles to the Hôtel de Ville under the protection of the mayor Bailly and other popular deputies, accompanied by a dense mob, whom he only succeeded in calming by showing himself at the window wearing the tri-coloured cockade, which Lafayette is said to have composed, the blue and red standing for the City of Paris and the white for the Bourbons. On 27th July, 1794 (9th Thermidor), when the *Commune*, the tool employed by Robespierre against the Convention, was holding one of its meetings here, Barras with five battalions forced his entrance in the name of the Convention, and Robespierre had his jaw shattered by a pistol-shot. Here was also celebrated the union of the July Monarchy with the bour-

geoisie, when Louis Philippe presented himself at one of the windows, in August, 1830, and in view of the populace embraced Lafayette. From the steps of the Hôtel de Ville, on 24th Feb., 1848, Louis Blanc proclaimed the institution of the republic. From 4th Sept., 1870, to 28th Feb., 1871, the Hôtel de Ville was the seat of the 'gouvernement de la défense nationale', and until the end of May, that of the Communards and their 'comité du salut public'. The Communards prepared heaps of combustibles inside the building, and when forced to retire thither after the fearful struggle of 24th May in the Place de l'Hôtel-de-Ville they set fire to them, regardless of the fact that 600 of their party were still within its precincts. Not one escaped, and the entire building perished in the flames.

The *Main Façade is divided into three approximately equal parts. That in the centre, projecting beyond the others, has three entrances, two of which are carriage-archways with pavilions. In front of the third are bronze statues of Science, by *Blanchard*, and Art, by *Marqueste*. In the niches of the principal stories (and also on all the pavilions) are statues of celebrated men, while on the cornices are figures representing the towns of France, etc. The façade is farther adorned with a handsome clock surrounded with seven statues, a campanile, and (on the roof) ten gilded figures of heralds. Including a few statues in the courts, there are about 200 statues and groups on the exterior of the Hôtel. Most of these are explained by inscriptions.

The other façades also are worthy of inspection. The small garden on the side next the Seine contains a bronze *Equestrian Statue of Etienne Marcel* (p. xv), by Idrac and Marqueste. The entrances on the rear are guarded by bronze lions, by *Caïn* and *Jacquemart*.

Visitors may at all times walk through the Hôtel de Ville and inspect the handsome courts.

The tasteful decoration of the *Interior affords, perhaps, an even better opportunity of appreciating modern French art than do the works in the Luxembourg collection (p. 307). Sketches of the decoration may be seen at the Petit Palais (see p. 71).

Tickets to view the interior are obtained gratis between 2 and 4 p.m. in the secretary's office, in the N. court (to the left as we approach from the Place), staircase D (to the left), first floor above the entresol. Visitors then proceed to the Salle des Prévôts, to the right of the archway, where they are met by an official who escorts them over the building (½ hr.; fee).

We first enter a gallery commanding a view of the court, and of the 'Gloria Victis', a bronze group by *Mercié*. We skirt this court to the right to reach the staircases to the first floor.

On the groundfloor, at the back, is the large *Salle St. Jean* (not shown), for large meetings.

The **Galleries* and the *Salles des Fêtes*, on the first floor, are decorated on the ceilings and walls with paintings by modern artists. The *Vestibules* and *Corridors* at the top of the staircases are painted with landscapes and views of Paris and its environs. Between the corridors is the *Salon des Cariatides*, with paintings by *Carolus-Duran* and a large vase, 10 ft. high, of red and green jasper from the Ural Mts., presented by the Czar Alexander III. of Russia in mem-

ory of the reception of Russian naval officers and seamen at Paris in 1893. — The *Salon d'Arrivée Nord* contains a large painting by *Roll*, representing the Pleasures of Life. This room has a fine cassetted ceiling, like all the other rooms that have not ceiling-paintings. The *Salon d'Introduction Nord* has ceiling-paintings by *Bonis* (Nature as educator, Physical Exercises, Study and Philosophy), while the *Portique Nord* is painted by *F. Barrias*, and contains two marble figures (Horace and Lesbia) by *Guillaume*.

Then follows the main hall, or **Grande Salle des Fêtes*, 164 ft. long, 42 ft. wide, and 42 ft. high. On the side of this hall next the Place Lobau is a gallery, above which is another smaller gallery, continued also on the remaining three sides.

Ceiling Paintings: Progress of Music, by *Gervex;* Perfume, by *G. Ferrier;* Paris inviting the world to her fêtes, by *Benj. Constant;* Flowers, by *G. Ferrier;* Progress of Dancing, by *A. Morot*. Above the doors are representations of the old provinces of France (names inscribed above), by *Weerts*, *F. Humbert*, *Ehrmann*, and *P. Millet*. — The sculptures, especially the caryatides and the groups in high-relief, by various artists, should be noted. — In the panels of the side-gallery (Galerie Lobau) are paintings (scenes from the history of Paris, festivals, etc.), by *Picard* (Fête of 14th July, on the left)), *Clairin*, *Cazin*, *Berteaux*, *Baudouin*, *Delahaye*, and *Blanchon*, and the small cupolas contain interesting frescoes by *Picard* and *Risler*.

At the other end of the Salle are the *Portique Sud*, decorated by *H. Lévy* (Hours of the Night and Day), and the *Salon d'Introduction Sud*, decorated by *H. Martin* (Apollo and the Muses). — We now enter the **Salle à Manger de Réception*, which has three fine ceiling-paintings by *Georges-Bertrand* representing the *Hymn of the Earth to the Sun; at the sides, Agriculture, Harvest, Vintage; and six marble statues: Hunting, by *E. Barrias;* the Toast, by *Idrac;* Fishing, by *Falguière;* Wine, by *A. Crauk;* Song, by *Dalou;* and Harvest, by *Chapu*. The beautiful marquetry should not be overlooked. — At the angle of the side next the Seine is the **Salon Lobau* or *Salon Historique*, with paintings by *J. P. Laurens:* Louis VI. (le Gros) granting the first charter of Paris; Etienne Marcel protecting the Dauphin; Repression of the revolt of the Maillotins (1382); Anne Dubourg protesting in Parliament before Henri II. against the oppression of the Huguenots (1559); Arrest of Broussel (1648); Pache, Mayor of Paris in 1793; Turgot; Louis XVI. at the Hôtel de Ville (see p. 169; 1789), a composition known as the 'arch of steel'. The decorations are not yet completed.

In the S. wing, next the Seine, are three large rooms *(*Salons des Sciences, des Arts,* and *des Lettres);* four small rooms *(Salons de Passage)*, two at each end; and the *Galerie de la Cour du Sud*, the farther end of which adjoins the *Escalier d'Honneur*. The custodian does not always show them all.

Premier Salon de Passage: Louis XI. entering Paris (1461), by *Tattegrain*. — Salon des Sciences. Paintings. On the ceiling: Apotheosis of the Sciences, Meteorology, and Electricity, by *Besnard;* two friezes by *Lerolle*, Science enlightens, Science leads to fame; twelve corner-pieces by *Carrière*, symbolizing the Sciences; above the doors, Physics, Botany, by *Duez;* eight panels on which are the Elements, by *Jeanniot*, *Rixens*, *Buland*, and *A. Berton*,

and Views of Paris, by *P. Vauthier*, *L. Loir*, *Lépine*, and *E. Barau*. Sculptures, notably the chimneypiece, by *J. P. Cavelier*. — Salon des Arts. Paintings. On the ceiling: Glorification of Art, Truth, and the Ideal, by *Bonnat;* friezes, Music and Dancing, Material and Intellectual life, by *L. Glaize;* corner-pieces by *Chartran;* four medallions by *Rivey;* on the panels, Painting by *Dagnan-Bouveret*, Music by *Ranvier* (unfinished), Sculpture by *Layraud*, Architecture by *T. Robert-Fleury*, and Views of Paris, by *Français*, *Bellel*, *G. Collin*, and *Lapostolet*. — Salon des Lettres, Paintings. On the ceiling: the Muses of Paris, Meditation, Inspiration, by *J. Lefebvre;* History of Writing, two friezes by *Cormon;* twelve corner-pieces by *Maignan*, representing the Great Works of Literature; four medallions by *Mlle. Forget;* above the doors, Philosophy freeing Thought, History gathering the lessons of the Past, by *U. Bourgeois;* on the panels, Eloquence, by *H. Leroux*, Poetry, by *R. Collin*, History, by *E. Thirion*, Philosophy, by *Callot*, and Views of Paris and the environs, by *Berthelon*, *Guillemet*, *H. Saintin*, and *Lansyer*. Sculptures by *G. J. Thomas*, notably the chimneypiece. — Galerie de la Cour du Sud (Galerie des Métiers). Sixteen small cupolas with paintings of Trades (inscriptions), by *Galland*. The pillars bear the arms of French towns. — Escalier d'Honneur, see below,

The *Salon d'Arrivée Sud*, through which we pass to the great S. staircase and the exit, contains two huge paintings by *Puvis de Chavannes* (Summer and Winter).

In the centre of the W. wing (next to the Place de l'Hôtel-de-Ville), on the first floor, is the *Salle du Conseil Municipal*, to which the public are admitted during the council-meetings, on Mon., Wed., and Frid. at 3 p.m. — The "Escalier d'Honneur, or *Grand Staircase*, is not shown to ordinary visitors, but may be seen by those present at fêtes or having business in the Cabinet du Préfet, in the angle of the façade next the Seine. Sculptures: on the groundfloor, Mounted torch-bearer, bronze by *Frémiet;* Monument of Ballu, the architect (bronze), by *E. Barrias* and *Coutan;* Justice and Security, by *Mercié* and *Delaplanche;* on the first floor, Art and Commerce, by the same, Literature and Education, by *Schoenewerk*, Sciences and Public Benevolence, by *M. Moreau*, etc. Paintings by *Puvis de Chavannes*: Victor Hugo dedicating his lyre to Paris; in the spandrels, Virtues.

Salle du Budget (on the 2nd floor; shown when the council is not sitting). On the right, Return of the troops from Poland after the campaign of 1806-7; on the left, Enrolment of Volunteers in 1792, both by *Detaille*. Marble bust of Garibaldi.

In the **Place Lobau** (Pl. R, 23; *V*), at the back of the Hôtel de Ville, are two large barracks, built by Napoleon III.; those on the S. side are now used as offices for the board of education. On the N. side is the *Hôtel-de-Ville Station* of the *Métropolitain*, see Appendix, p. 36.

The church of **St. Gervais** (Pl. R, 23; *V*), or *St. Gervais et St. Protais*, which stands at the end of the Place between the two barracks, was begun in 1212, but was completely remodelled in the 16th cent.; it now presents a combination of the Flamboyant and Renaissance styles. The portal was added by *Debrosse* in 1616, and, though inharmonious with the rest, is not without interest; it illustrates the Doric, Ionic, and Corinthian orders, one above the other, together with triangular and semicircular pediments.

The Interior is remarkable for its height. St. Gervais is rich in paintings and other works of art, most of which are, however, as is usual in the churches of Paris, very badly lighted. The names of the various chapels are sufficiently explanatory of the subjects of their mural paintings. Chapels on the right: 3rd, Frescoes by *Jobbé-Duval;* 4th, by *Gendron;*

5th (opposite the altar), Painting by *Couder* (St. Ambrose and Theodosius); 6th and 7th (ambulatory), stained glass of the 16th cent.; 8th, Frescoes by *Glaize;* 9th, Mausoleum of Michel Le Tellier (d. 1685), minister of state under Louis XIV., by *Mazeline* and *Hurtrelle*, frescoes by *Al. Hesse* (SS. Gervais and Protais), and (on the altar) a statue of the Virgin (14th century). The Lady Chapel has stained-glass windows by *Pinaigrier* or *J. Cousin* (16th cent.), paintings by *Delorme*, and a Madonna by *Oudiné*. The vault with coronal and pendentive (4 ft. by 6½ ft.) is by *Jacquet* (1517). Chapels to the left as we return: 1st and 2nd, Pietà by *Nanteuil* and *Cortot*, paintings by *Norblin* and *Guichard;* 3rd, beyond the clock-tower, Martyrdom of St. Cyr and Ste. Julitte, a painting by *Hem:* above it a Passion painted on wood, attributed to *Aldegrever;* 4th, Reredos (16th cent.); 5th, Reredos and altar (with relief). 16th cent.; 7th, Reredos reproducing the façade of the church — Above the stalls of the clergy is a medallion of God the Father, by *Perugino*, belonging to an altar-piece of the Ascension (the chief panel of which is at Lyons). The candelabra and bronze crucifix on the high-altar (18th cent.) were brought from the abbey of Ste. Geneviève. The choir-stalls (16th cent.) have fine misericordiæ. Organ of the 17th cent., with organ-loft in stone.

To the N. of St. Gervais, behind the barracks, is the small *Place Baudoyer*, between the Rue de Rivoli on the N. and the Rue François-Miron on the S. This Place was the scene of a sanguinary encounter in June, 1848. The *Mairie of the 4th Arrondissement*, on the E. side of the Place, is an edifice in the style prevalent at the end of the 16th century. The Salle des Mariages and Salle des Fêtes are embellished with paintings by Cormon and Comerre.

The neighbouring Rue François-Miron, which up to 1836 was part of the Rue St. Antoine, contains some ancient buildings. The *Hôtel de Beauvais* (No. 68), dating from 1655-1660, was designed by Ant. Lepautre, and possesses a fine circular court with a carved staircase; the *Hôtel du Président Hénault* (No. 82) has a balcony supported by a Moor's head. The Rue de Jouy and the Rue Geoffroy-l'Asnier, both to the S., also contain several good specimens, the finest being the *Hôtel d'Aumont*, built by Mansart in 1690, and now the Pharmacie Centrale (Rue de Jouy 7), and the 17th cent. *Hôtel de Chalons Luxembourg*, with a handsome door, Rue Geoffroy-l'Asnier 26. Opposite is the curious little Rue Grenier-sur-l'Eau, which dates from the 13th century. — At the corner of the Rue de l'Hôtel-de-Ville and the Rue du Figuier (the S.E. prolongation of the Rue de Jouy, see above) rises the *Hôtel de Sens* (now private property), where the archbishops of Sens resided when they were metropolitans of Paris, at that time a simple bishopric. It is built in the 15th cent. style, with turrets at the angles and a donjon, or keep, in the courtyard. — Farther on lies the Quai des Célestins (p. 176). — Curious houses may be seen also on the *Quai de l'Hôtel-de-Ville* (Nos. 14, 12, 10, 2, etc.).

Beyond the E. end of the Rue François-Miron the Rue de Rivoli takes the name of Rue St. Antoine (Pl. R, 23, 26, 25; V), from the former abbey which stood there.

In the Rue St. Antoine, on the right, is the former Jesuit church of **St. Paul et St. Louis** (Pl. R, 25, 26; *V*), erected in 1627-41, by *Père Fr. Derand*. The handsome baroque portal was added by *Père Marcel Ange*. The dome of this church was one of the earliest in Paris. The architecture of the church is obviously inspired by Italian works of the 16th cent., and retains the distinguishing characteristics of most Jesuit churches. The general effect of the interior is imposing, but the style is somewhat florid and the decoration overdone. In the left transept is a painting of Christ in the

Garden, by *Eug. Delacroix* (1827). — The building behind, to the right, formerly a Jesuit college, is now the *Lycée Charlemagne*. — Station of the Métropolitain, see Appendix, p. 36.

In the Rue St. Antoine (No. 119) is the *Passage Charlemagne*, containing the *Hôtel des Prévôts*, an ancient turreted building with spiral staircases, etc. — At No. 65 in the *Passage St. Pierre* are the remains of the charnel-house of the church of *St. Paul*, pulled down in 1793; the old vault through which it was entered may be seen at the intersection of the square formed by this passage. Rabelais and Mansart, the architect, were buried here.

In the Rue Sévigné, which begins opposite the church of St. Paul, is the Musée Carnavalet (p. 180).

On the left in the Rue St. Antoine, No. 62, is the old *Hôtel de Béthune* or *de Sully*, built in 1624 by J. A. Du Cerceau, and purchased in 1634 by Maximilien de Béthune, better known as the Duc de Sully and minister of Henri IV. The court is interesting. — On the right, No. 21, at the corner of the Rue du Petit-Musc, is the *Hôtel de Mayenne* or *d'Ormesson*, built by Du Cerceau, now a school. It has a pretty vaulted staircase and a turret, and contains the room where the Ligue met to decide the death of Henri III. (nothing to be seen). — The *Rue de Birague*, on the left, leads to the Place des Vosges (p. 185).

Farther on in the Rue St. Antoine, to the right, is the *Église de la Visitation*, now the *Temple Ste. Marie* (Calvinist), constructed in the 17th cent. by Fr. Mansart. Then, to the left, at the corner of the Rue des Tournelles, is a bronze *Statue of Beaumarchais* (1732-99), the author, by L. Clausade (1895). — The Rue St. Antoine terminates in the Place de la Bastille. An inscription at No. 5 (on the left) relates to the taking of the Bastille.

The **Place de la Bastille** (Pl. R, 25; *V*), or simply *La Bastille*, as it is usually called, was formerly the site of the *Bastille St. Antoine*, a castle erected in 1371-83 by Kings Charles V. and VI., and left standing when the old fortifications were swept away under Louis XIV. It was situated to the W.; part of its perimeter is traced by a line of white stones running along the ground between the Rue St. Antoine and the Boulevard Henri IV. On the house at No. 3 is an inscription with the plan of the Bastille. This fortress, which commanded the river and its approaches and at the same time menaced the populous quarter of St. Antoine, was afterwards used as a state-prison, where the victims of a despotism so unjust that court favourites had merely to procure a 'lettre de cachet' to secure their immediate arrest were often confined. This prison of odious memory attained a world-wide celebrity in consequence of its destruction on 14th July, 1789, at the beginning of the French Revolution. A rumour having spread that the regiments from St. Denis were marching on the city, and that the Bastille was about to bombard the Faubourg St. Antoine, the populace flew to arms. The governor Delaunay, who had only a handful of men under his orders, could make no prolonged stand against the multitude, and both he and his soldiers were massacred.

The ***Colonne de Juillet**, which now adorns the Place, by *Alavoine* and *Duc*, was erected in 1831-40 in honour of the heroes who fell in the Revolution of July, 1830. The total height of the monument is 154 ft., and it rests on a massive round substructure of white marble, originally intended for a colossal fountain in the form of an elephant contemplated by Napoleon I. for this site. On this rises a square base, adorned on each side with six bronze medallions, which supports the pedestal of the column. On the W. side of the pedestal is represented a bronze lion in relief (the astronomical symbol of July), by *Barye*. At each of the four corners is seen the Gallic cock holding garlands. The column itself is of bronze, 13 ft. in thickness, and partly fluted. It is divided by bands into five sections, on which the names of the fallen (615) are emblazoned in gilded letters. The summit is crowned by a bronze Genius of Liberty standing on a globe, holding in one hand the torch of civilisation and in the other the broken chains of slavery, by *J. Dumont*.

The INTERIOR (adm. gratis) contains an excellent staircase of 238 steps leading to the top, whence a fine view is enjoyed.

The VAULTS (open 10-4 or 5, cards of adm. obtainable at the Ministère des Beaux-Arts) consist of two chambers, each containing a sarcophagus, 45 ft. in length and 7 ft. in width, with the remains of the fallen. In the same receptacles were afterwards placed the victims of the Revolution of February, 1848.

The Place de la Bastille played a part also in the troublous times of 1818 and 1871. In June, 1848, the insurgents erected their strongest barricade at the entrance to the Rue du Faubourg-St-Antoine. It was there that *Archbishop Affre* (p. 261), while exhorting the people to peace, was killed by an insurgent's ball. In May, 1871, the site of the Bastille was one of the last strongholds of the Communards, by whom every egress of the Place had been formidably barricaded.

To the N. of the Place de la Bastille are the *Boulevard Beaumarchais* (p. 85) and the wide *Boulevard Richard-Lenoir*, running above the *Canal St. Martin* (p. 236), which is vaulted over for a distance of nearly $1^1/_4$ M. — To the E. begins the *Rue du Faubourg-St-Antoine* (p. 246). — On the S.W. is a station of the *Métropolitain* (see Appx., p. 36), and on the S.E. the Gare de Vincennes (p. 249). The Rue de Lyon ends at the Gare de Lyon (p. 176). — The *Bassin* or *Gare d'Eau de l'Arsenal*, in which the Canal St. Martin ends, stretches to the S.

The **Boulevard Henri Quatre** (Pl. R, 25; *V*) extends to the S.W. of the Place de la Bastille, and affords a fine vista terminated by the dome of the Panthéon (p. 276). On the left side of this boulevard rises the *Caserne des Célestins*, on the site of a celebrated convent, which once contained the group of the three Theological Virtues by Germain Pilon (see p. 109). Opposite, near the bridge, are the substructures of a tower of the Bastille (*'Tour de la Liberté'*), which were discovered beneath the Rue St. Antoine in excavating the Métropolitain. In the Rue de Sully, No. 1, is the valuable *Bibliothèque de l'Arsenal* (Pl. R, 25; *V*), occupying part of the old arsenal of Paris, which extended from the Seine to the Bastille. The library

is open daily, 10-4, except on Sundays and holidays and during the vacation (15th Aug. to 1st Sept.). After the Bibliothèque Nationale it is the richest library in Paris (454,000 vols.; 9654 MSS.), especially in theatrical literature (35,000 plays are catalogued).

The Boulevard Henri IV crosses the two arms of the Seine and the E. end of the Ile St. Louis (p. 262) by means of the **Pont Sully** (Pl. R. 22; *V*), near which is a fine monument of *Barye* (1796-1875), the animal sculptor, with reproductions of his chief works (see p. 163) and a medallion by Marqueste.

On the right bank, below the bridge, at the beginning of the Quai des Célestins (Pl. R. 25, 22; *V*), is the old *Hôtel de La Valette*, now the *Collège Massillon*, a handsome building erected by J. Hardouin-Mansart (1671), with a monumental façade recently restored. It was the residence of Fieubet, chancellor of Anne of Austria (1602-66). Farther on, on the right, in the Rue St. Paul No. 4, is the *Hôtel de La Vieuville*, once the residence of the Duc de La Vieuville, who was minister of finance in 1649.

At No. 32 Quai des Célestins was (as the inscription records) the tennis-court of the Croix-Noire, where the Illustre-Théâtre of Molière was established in 1645. — Port of the Quai des Célestins, etc., see p. 318.

On the right bank, upstream, between the Quai Henri Quatre and the Boulevard Morland (Pl. R, 25; *V*), is the former *Ile Louviers*, united with the quay in 1840. Here are situated the *Magasins* and *Archives de la Ville*.

Farther to the E., beyond the Gare d'Eau de l'Arsenal (p. 175), is the Boulevard Diderot (Pl. R, 25, 28, 31), which ends at the Place de la Nation (p. 246). The **Gare de Lyon** (Pl. R, G, 25, 28), at the beginning of the boulevard, has a tower 210 ft. in height. *Buffet on the 1st floor, gorgeously painted and decorated.

Quartier du Marais.

Stations on the Métropolitain (see Appx., p. 36): Hôtel-de-Ville Station, in the Place Lobau (p. 172), opposite the Rue des Archives, for the Archives; St. Paul Station, beside St. Paul's Church (p. 173), for the Musée Carnavalet.

The *Quartier du Marais* is the district to the N.E. of the Hôtel de Ville, bounded by the Rue de Rivoli, Rue St. Antoine (p. 173), Rue du Temple, and Boul. Beaumarchais (p. 85). Down to the 18th cent. a fashionable quarter with several still handsome mansions, it is now quite given over to trade and manufactures. — In the Rue des Francs-Bourgeois, in the W. of this quarter, are the —

Archives Nationales (Pl. R, 23; *III*), established in the old *Hôtel de Soubise*. This building occupies the site of the mansion of the Connétable Olivier de Clisson, the companion-in-arms of Duguesclin, erected in 1371, of which there still exists in the Rue des Archives, to the left of the façade, a handsome gateway flanked with two turrets (restored in 1846). Down to 1696 the mansion belonged to the powerful Guise family, after which it came into

the possession of the family of Soubise. The present Palais des Archives chiefly consists of buildings erected in 1706-12 for François de Rohan, Prince de Soubise, and others added or reconstructed in the 19th century. The entrance is in the Rue des Francs-Bourgeois. The court is surrounded by a handsome Corinthian colonnade by P. A. Delamair; the pediment is adorned with sculptures by R. Le Lorrain. The decorations of some of the rooms are among the best examples of the style of Louis XV. in Paris.

The national archives were deposited here in 1808. They are divided into four departments — the 'Secrétariat', the 'Section Historique', the 'Section Administrative', and the 'Section Législative et Judiciaire'. Visitors are admitted for purposes of research daily, 10-3 o'clock, except on holidays, on previous application at the *Bureau des Renseignements*. The 'Musée' consists of a collection of the chief treasures of the Archives, but several documents are represented only by facsimiles.

The **Musée des Archives**, or *Musée Paléographique*, is open to the public on Thurs., 12-3. The principal objects are labelled, and the illustrated catalogue by J. Guiffrey (1 fr.) contains interesting information about the building. The musée is not heated in winter. There is no 'vestiaire'.

Ground Floor. Some of the rooms are used temporarily by students. The oldest seals and documents which were preserved here will be transferred later to the Salle des Gardes and the Salle des Bustes (p. 178) on the first floor. — *Salle I.* The paintings above the doors represent Diana disarming Cupid, by *Trémolières* (1737), and Apollo instructing Cupid on the lyre, by *Restout* (1737). — *Foreign Documents:* Cases 18-22. Belgium; 23, 24. Netherlands; 25-28. Germany; 29. Sweden; 30. Denmark; 31, 32. Norway; 33-36. Austria-Hungary; 37-43. Spain; 44, 45. Portugal; 46-48. Italy; 49-57. Papal See; 58, 59. Russia; 60-63. Eastern Europe; 64-68. African and Asiatic states; 69. United States of America (letter from Franklin to Washington).

Salle II. Treaties and *Foreign Documents*, in 69 glass-cases. Cases 1-14. Treaties of alliance and peace, from the treaty between Richard Cœur-de-Lion and Philip Augustus (1195) to the Conventions of Erfurt (1808); 15-17. Great Britain. — This was the summer sitting-room of the Prince de Soubise. It is of oval shape and decorated, like the other rooms, from designs by *G. Boffrand*, with delicately carved panels and groups of figures almost in the round between the archivolts of the doors and windows. Music, Justice, Painting and Poetry, History and Fame, by *L. S. Adam*; Astronomy, Architecture, Comedy, by *J. B. Lemoine*.

Salle III. This was part of the Prince de Soubise's bedroom. In front of the alcove were two carved wooden columns, now in the Musée des Arts Décoratifs (see p. 166). The delicate mouldings on the cornice show the interlaced double S. with the mascle or lozenge voided, the heraldic device of the Soubise, whose motto was 'Sine macula macla'. The room is divided by a partition and contains the *Seals*. Reproductions of the finest seals in the Archives; seals of provinces, communes, foreign sovereigns, princes, and noblemen, etc.; stamps from stamped papers; dies for coins. Also an allegorical painting ('Tableau des Jésuites') of little artistic value, but historically celebrated. It dates from the reign of Henri IV., and represents the vessel of the Church on its voyage towards the harbour of Salvation, surrounded with boats bringing believers to it, and with others containing assailants. It was discovered in a church of the Jesuits, and afforded an argument against them when the order was suppressed in 1762.

On leaving this room we pass under a vaulted passage which connects the two interior courts, and ascend to the first floor by the *Escalier de Guise*, on the banisters of which we notice the gilded double cross of the great Lorraine lineage.

First Floor. 1st Room *(Salle du Conseil et de l'Empire)*. Richly carved panels over the doors. Paintings: on the left, Neptune and Amphitrite, by *Restout* (1738); on the right, picture by *Trémolières* (temporarily placed here). At the end, two scenes from the fables of *La Fontaine:* Mercury offering the three axes to the Woodcutter, by *C. Van Loo*, and Boreas and the Traveller, by *Restout*. — *Documents of the end of the 18th Cent. and of 1800-1815.* Cases 147-152, Autographs of Danton, Charlotte Corday (No. 1368, farewell-letter to her father), Robespierre, Hoche, Bonaparte (letter to Pope Pius VII., No. 1496), etc.

2nd Room. Above the doors: Education of Cupid by Mercury (*Boucher*, 1738); Characters of Theophrastus, or Sincerity (*Trémolières*, 1737). Rear wall, above (left), Secrecy and Prudence (*Restout*, 1737); (right), Friendship of Castor and Pollux (*C. Van Loo*; 1737). Below (left), Venus at her toilet, by *C. Van Loo;* (right), Venus in her bath, by *Boucher*, one of the best paintings in the Archives. Left wall, Marriage of Hercules and Hebe (*Trémolières*, 1737). Right wall, Mars and Venus (*C. Van Loo*). — Cases 87-116. *Documents of the reigns of Louis XV. and Louis XVI.* (1715-92).

3rd Room. 'Salon Ovale or *Salon d'Hiver* of the Princess de Soubise, one of the most admired examples of 18th cent. decorative art. The exquisite painting of the ceiling, by *G. Boffrand*, and the eight cartouches with their graceful garlands of foliage and flowers and their scenes from the story of Psyche, the chief work of *Ch. Natoire*, should be specially noted. The series begins to the left of the entrance. Most of the pictures are signed and dated (1737, 1738, and 1739). — Glass-cases 78-83, from right to left: *Documents of the end of the 18th Century*, including the Oath taken at the Jeu de Paume (in case 79), papers relating to the Bastille (81), Declaration of the Rights of Man (82), Constitutions of 1791, 1793, 'an III', and 'an VIII' (83). — Cases 84-86, at the end: Papers relating to Marie Antoinette; the will of Louis XVI., and the last letter of Marie Antoinette (unsigned and of doubtful authenticity); journal, speech, and letter of Louis XVI. Near the centre of the room is a table from the cabinet of Louis XVI., on which Robespierre, when wounded, was brought before the 'Comité du Salut Public' at the Tuileries.

4th Room, or former 'Bed Chamber of the Princess de Soubise. A gilded balustrade (restored) marks the spot where the bed stood; but the two original chimney-pieces are replaced by copies. The room is decorated with four mythological subjects in low-relief, gilded, four medallions, and mythological groups by the first sculptors of the period. Above the doors: The Graces presiding at the education of Cupid, by *Boucher*, and Minerva teaching the art of tapestry to a young girl, by *Trémolières* (1737). The two pastorals at the back of the alcove are by *Boucher*, who also painted one of the landscapes, the other being by *Trémolières* (1733).

The two next rooms, the *Salle des Gardes* and the *Salle des Bustes* (see p. 177) are under repair. The staircase beyond is modern, and has a ceiling-painting by *Jobbé-Duval*. A copy of the large plan of Paris known as 'Turgot's Plan' (1739-40) is shown here, also busts of keepers of the archives (one of Daunou by *David d'Angers*). On the right is the door of the Dépôt, where the custodian shows the keys and a relief of the Bastille carved on a stone from the prison by the 'patriot' Palloy. The documents preserved in the Dépôt and the iron safe containing the legal standards of the metre and kilogramme can be seen only by special permission. The pretentious unrailed staircase leads down into the court, at the other side of which is the exit.

Lovers of old Paris will enjoy a stroll through some of the neighbouring streets. In the Rue des Archives, No. 78, is the *Hôtel du Maréchal Tallard* (1728; fine staircase by Bullet in the court to the right); at the corner of the Rue des Haudriettes is a *Fountain*, erected by the Prince de Rohan (1705), with a naïad by Mignot; the fine Gothic doorway at No. 58 was the former entrance to the mansion of the Clisson family, now the Archives (p. 176); No. 24

was the *Chapelle du Couvent des Billettes*, built in 1754, and now (since 1808) a Protestant place of worship (the sacristy may be seen). In the Rue des Quatre-Fils, to the right of the Rue des Archives, is the house (No. 22) where Mme. du Deffand entertained Voltaire, Montesquieu, d'Alembert, etc.

The Rue des Francs-Bourgeois (Pl. R, 26, 23; *VI*, *V*), to the S. of the Archives Nationales, leads to the Musée Carnavalet (p. 180). The name of 'francs bourgeois' was given to those citizens who were free to change their domicile, the 'petits bourgeois' not being allowed to do so, and the 'grands bourgeois' being tied to their seignories. At No. 35 is the *Mont-de-Piété* (entrance, Rue des Blancs-Manteaux 18), or great pawnbroking establishment of Paris, which enjoys a monopoly of lending money on pledges for the benefit of the 'Assistance Publique'.

The loans are not made for less than a fortnight, but articles may be redeemed within that time on payment of the fees. Four-fifths of the value of articles of gold or silver, two-thirds of the value of other articles, are advanced, the maximum lent being 10,000 fr. at this establishment, and 500 fr. at the branch-offices. The interest and fees, which before 1885 were as high as 9½ per cent, are now reduced to 6 per cent, with a minimum of 1 fr. The pledges are sold after fourteen months from the time when the borrower has failed to redeem them or to renew his ticket; but within three years more the excess of the price realised over the sum lent may still be claimed. The Mont-de-Piété lends about 56,000,000 fr. annually on about 2 million articles. The sale of unredeemed pledges produces about 4,000,000 fr. annually. Loans upon deeds up to 500 fr. were authorized in 1892.

In the court (Cour de l'Horloge) may be seen the outline of the wall of Philippe Auguste (p. 92). — Adjacent to the Mont-de-Piété is the church of *Notre-Dame-des-Blancs-Manteaux*, the insignificant relic of a convent which stood on the site of the pawn-office. — In the *Rue des Blancs-Manteaux*, at the back, No. 25, is the tavern 'L'Homme Armé', with an 18th cent. sign. — The *Rue des Guillemites*, which intersects the last, contains (No. 14) the remains of the above-mentioned convent.

In the Rue des Francs-Bourgeois (31) is the *Hôtel d'Albret*, built about 1550 by Connétable Anne de Montmorency, and restored in the 18th cent. (inscription). Mme. Scarron, who became Mme. de Maintenon, made the acquaintance there of Mme. de Montespan, who entrusted her with the education of her children. At No. 30, *Hôtel de Jean de Fourcy* (1570), a bust of Henri IV. stands in the court, above the cornice. At No. 42, farther on, at the corner of the Rue Vieille-du-Temple (54), rises a Gothic tower with arcades and a grated window, a relic of the mansion built in 1528 by Jean de la Balue, who married the widow of Jean Hérouet, secretary of Louis II. of Orleans. Then, at No. 38, is the curious blind alley where stood the *Poterne Barbette*, the postern where Louis I. of Orleans, brother of Charles VI., was assassinated in 1407 by order of Jean sans Peur, Duke of Burgundy. An escutcheon with an inscription above the door commemorates the event. — To the left, a little farther up, in the Rue Vieille-du-Temple, is the —

Imprimerie Nationale (Pl. R, 23; *III*), or government printing-office, established in the old *Hôtel de Strasbourg*, which once belonged to the Dukes of Rohan, four of whom were cardinals and bishops of Strassburg, among them the famous Cardinal de Rohan (1734-1803) who was implicated in the affair of Marie Antoinette's necklace. The first court is adorned with a copy in bronze of the statue of Gutenberg by *David d'Angers* at Strassburg (1852), and in the second court, above the stables, is a fine relief (Steeds of Apollo) by *Le Lorrain*. Visitors are admitted on Thurs. at 2 p.m. precisely, with tickets obtained from the director. The director's room contains two landscapes by *Boucher*, a beautiful clock in the *Boulle* style, and in the middle, Cardinal de Rohan's table. The 'Cabinet des Poinçons' has a carved and gilded cornice with designs of birds, and the 'Salon des Singes' is decorated with paintings by *Huet*. The inspection takes 1-1½ hr. The printing-office employs about 1200 workpeople of both sexes. The chief business consists in printing official documents, books published at the expense of government, geological maps, and certain playing-cards (*viz.* the 'court' cards and the ace of clubs, the manufacture of which is a monopoly of the state). A project is now, unfortunately, under consideration of pulling down this handsome structure, as the printing-works are about to be transferred to Grenelle (Rue de la Convention).

A little to the N. of the Imprimerie, in the Rue Charlot, is the 17th cent. church of **St. Jean-St-François** (Pl. R, 23; *III*), formerly a chapel belonging to the Capuchins of the Marais (17th cent.). It contains a number of paintings (badly lighted), among which is St. Louis visiting the plague-stricken, by *Ary Scheffer* (first to the left, in the nave). There are also eight tapestries referring to a 'Miracle of the Host' that took place in Paris in 1290. At the entrance to the choir are statues of St. Francis of Assisi (by *G. Pilon*) and St. Denis (by *J. Sarrazin*). — Other fine buildings of the 17-18th cent. in the Rue Charlot are those at Nos. 3, 9, 57, 58, 62, etc. — At the corner of the Rue de Turenne (Pl. R, 27; *III*), where Marshal Turenne lived, is the *Fontaine Boucherat* (1735).

In the part of the Rue Vieille-du-Temple lying to the S. of the Rue des Francs-Bourgeois is the *Hôtel de Hollande* (No. 47), a handsome edifice of the 17th cent., once occupied by the Dutch ambassador to the court of Louis XIV. It was constructed in 1638 by Cottard, and has a gateway adorned with fine sculptures (heads of Medusa and other mythological subjects). The court contains a large bas-relief of Romulus and Remus suckled by the wolf, by Regnaudin.

Beyond the Rue Vieille-du-Temple the Rue des Francs-Bourgeois passes on the right the old *Hôtel Lamoignon* (No. 25), dating from the 16th century. The entrance to the handsome court is in the Rue Pavée (No. 24), diverging to the right. Diane de France, Duchess of Angoulême, the legitimised daughter of Henri II. and Diane de Poitiers, resided there. Her mother's crest (crescents, hunting symbols, and the letter D repeated) may still be seen.

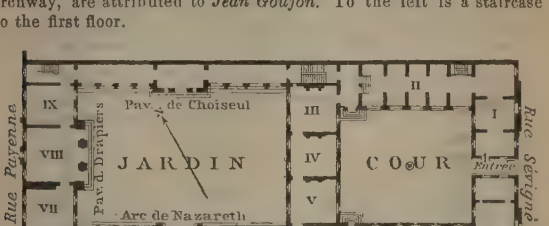
Farther on, to the left, in the Rue Sévigné, is the —

***Musée Carnavalet** (Pl. R, 26; *V*), or *Musée Historique de la Ville*, containing a collection illustrating the history of Paris and

of the Revolution. It was at one time the Hôtel des Ligneris, and then the Hôtel de Kernevenoy, whence the present name of Carnavalet. It was the residence of Mme. de Sévigné for eighteen years (1677-96). The building was begun in 1544 from designs by *Lescot* and *Bullant*, continued by *Du Cerceau*, and enlarged in 1660 by *F. Mansart*, who built the principal façade in the Rue de Sévigné. The portal, however, with sculptures by *Jean Goujon*, is earlier.

The *Museum* (director, *M. Ed. Haraucourt;* curator, *M. Geo. Cain*) is open to the public on Sun., Tues., and Thurs., 10-5 (4 in winter). Sticks and umbrellas must be given up (no fee). Descriptive labels everywhere. Those whose time is limited should pass quickly through the groundfloor of the right wing and ascend at once to the first floor by the main staircase in the central building (p. 182).

The archway, under which, to the right, is the entrance to the museum, leads to a COURT, in the centre of which is a fine bronze statue of Louis XIV., by *Ant. Coyzevox*, brought from the old Hôtel de Ville. The sculptures of the Seasons, on the façade facing the archway, are attributed to *Jean Goujon*. To the left is a staircase to the first floor.



Ground Floor. RIGHT WING (entrance beneath the archway): ANTIQUITIES, in two rooms (Pl. I and II), which are divided into nine small rooms or sections. *Room I.* 1st Section: Prehistoric period. Monuments and fossils of the Stone age. Left window, worked flints found at Levallois. 2nd Section: Roman period. Gallo-Roman fragments found at Paris, including stones from the Amphitheatre in the Rue Monge (p. 281). — *Room II.* 3rd Section: Roman period continued. Sarcophagi (by the window, stone sarcophagus with skeleton intact). 4-9th Sections: Roman and Merovingian periods. Grindstones and millstones excavated in Paris (6th section); building materials, sarcophagi, sculptures, and monuments.

The MAIN BUILDING, to the left as we come from the preceding rooms, contains additional *Antiquities* (in *Rooms III, IV*, and *V*): fragments of Gallo-Roman buildings; 16th cent. chimneypiece; earthenware, glass, bronzes, and coins, found in Gallo-Roman, Merovingian, and mediæval tombs; bronze statuette said to represent Charlemagne, and dating from his time (Room V; central case); tomb-inscriptions. — Beyond the last room, to the left, is the principal staircase, ascending to the first floor (p. 182).

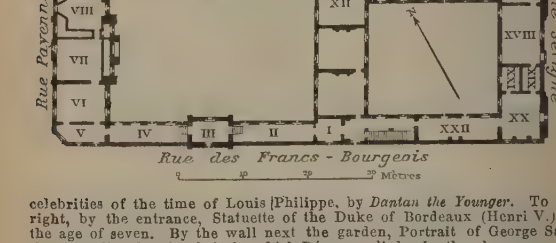
The Garden is surrounded on the three other sides with constructions not belonging to the Hôtel Carnavalet. In the middle, to the left, the *Arc de Nazareth* (16th cent.), a gateway from the old street of that name in

the Cité, with sculptures by Jean Goujon, and a tasteful modern gate. Opposite, to the right, is the *Pavillon de Choiseul* (end of the 17th cent.), while at the end is the handsome façade brought from the old *Guildhouse of the Drapers* (17th cent.), by L. Bruant.

In the galleries, to the right and left, are *Fragments of Parisian Buildings* of the middle ages, the Renaissance, and the 17th and 18th centuries. Under the Pavillon de Choiseul are an equestrian bronze relief of Henri IV., by Lemaire (1838), from the old Hôtel de Ville, statues (Public Safety and Hope) by Fr. Anguier, and statues of Apostles, of the school of G. Pilon, from the Château of Anet.

The rooms at the end of the garden, containing MEMORIALS OF PARIS DURING THE 19TH CENTURY, may be entered from either gallery. We choose that to the right, which leads to the staircase mentioned at p. 183.

Salle du Palais-Royal (Pl. IX). Relief-model of the Palais-Royal, executed in 1843; paintings; engravings. Medallions of his contemporaries, by *David d'Angers*. Model of an old diligence. To the right of the entrance (under glass). Death-mask of Béranger; by the opposite wall, Death-mask of Ste. Beuve; at the glass door to the left, Casket presented by the City of Prague to the City of Paris (1900). — The *Salle de l'Hôtel-de-Ville* (Pl. VIII) contains relics of the old Hôtel de Ville; fragments of an altar-screen (16th cent.). Left wall, Landscapes and views of Paris, by *Houbron*, *Cagniart*, *Ten Cate*, *Gillot*, *P. L. Moreau*, etc.; by the glass doors, Bust of Alphand (p. xxvii) by Carrier-Belleuse, in bronze; then, inscriptions and medals from the foundations of ancient buildings, particularly the Cour des Comptes (1810). — *Salle de 1830* (Pl. VII). In the centre, *Caricature Statuettes and Busts* of



celebrities of the time of Louis Philippe, by *Dantan the Younger*. To the right, by the entrance, Statuette of the Duke of Bordeaux (Henri V.) at the age of seven. By the wall next the garden, Portrait of George Sand (in masculine dress); chair in which Béranger died. In the glass-cases are memorials of the Restoration and the Revolution of 1830; by the 1st window (left), Plaquettes (Pasteur at the age of 70), medallions, insignia, etc.; on the walls, paintings and engravings (opposite the entrance, to the right: Portraits of Alfred de Vigny, of Paul and Alfred de Musset when children, and of Armand Carrel (by *Ary Scheffer*). — In the *Vestibule* (VI), bronze bust and memorials of President Carnot (d. 1894); door of Balzac's bedroom. — From the garden we return to the main building and ascend the principal *Staircase* (p. 181) to the first floor.

First Floor. The principal staircase leading to this, the most interesting portion of the museum, is at the end of the court, to the left of the entrance. On the staircase itself are casts of bas-reliefs after Jean Goujon and facsimiles of ancient plans of Paris.

In the S. GALLERY (opposite the staircase) are three Rooms (I, II, and IV) and two Galleries (III and V), devoted to the TOPOGRAPHY OF PARIS: Views of Paris, prints, paintings and drawings; illustrations of bygone scenes and manners (explanatory labels). Those by the brothers Raguenet,

Demachy, Oudry, Perelle, Thion, H. Robert, and St. Aubin may be specially mentioned. — *Room I.* Admirably carved door from an old Parisian house; on the right, *Claude Chastillon (?).* Romance of the Chevaliers de la Gloire (tournament under Louis XIII.); by the left window, General view of Old Paris (under glass); water-colours by *Hoffbauer.* — *Room III.* On the left, Procession of the Ligue in 1590, by a pupil of Pourbus; to the right of the staircase leading to Room IV, Views of J. J. Rousseau's tomb at Ermenonville (p. 396).

In the next rooms (V-VIII) the topographical section ends and the HISTORICAL SECTION begins. — *Rooms V* and *VI* contain more views of Paris. In the latter, a collection of Sèvres porcelain from the time of the Revolution, with views and emblems, and more than 200 historic snuff-boxes (1789-1848). On a stand in the centre, views and landscapes of Paris, by Ed. Yon, Ricals, Canella, Richomme, Vollon, Marec, Houbron, etc. — *Salle Dangeau* (Pl. VII). Ceiling painting (attributed to Le Brun) and gilded panelling brought from the former Hôtel Dangeau (time of Louis XIV.). Porcelain and tapestries. Wax portrait of Henri IV., modelled by Bourdin (?) on the day after the king's assassination (1610). Two well-preserved standards of the Swiss guards of Henri IV. — *Salle de la Ligue* (Pl. VIII). To the left, the Procession of the Ligue (see above); Dubois giving a lesson to the Duke of Orleans (perhaps by Jouvenet), and a banner; by the next window, collection referring to the history of balloons (1783-1880). By the window on the right, Revolutionary porcelain and stoneware, including the inkstand of Camille Desmoulins. In the glass-case to the left of the entrance, a caricature (in gouache) of the Procession and Orgy of the Ligue (ca. 1624). Ceiling-painting by Le Brun (restored by Maillot): Olympus, Mercury presenting Hebe to Jupiter; in the angles, Muses.

The adjacent staircase descends to the Salle du Palais-Royal (19th cent. memorials, see p. 182). Here and on the landing are wood carvings, old Paris signs in wood and wrought iron, ornamental plates for fire-places, etc. — Farther on the right is the —

Galerie de la Révolution (Pl. IX & XI), containing memorials of the Revolutionary period: Portraits of De Launay, Louis Philippe Egalité, Chénier, Marat, Danton, Robespierre, and revolutionary *Porcelain*, chiefly made at Nevers. In the third case (left), 'Tasse à la Guillotine', in Berlin porcelain. The glass-cases by the windows contain busts, statuettes, autographs, etc.; to the right of the exit, painted mask of Voltaire. — The *Salle Centrale*, or *Salon des Stuarts* (Pl. X) has fine panelling and ceiling of the 18th century from the Hôtel des Stuarts. Sèvres vases of the Revolutionary period. Opposite, glass-case containing various relics (Marat's snuff-box, etc.). To the left, bust of Delille (d. 1813), by Pajou; harp in carved wood. To the right, Voltaire's armchair in which he died, and the small adjustable armchair of Couthon. — *Galerie de la Révolution* (Pl. XI). Among the portraits are those of Desmoulins, Mirabeau, St. Just, Hoche, Marat after his assassination (by *David*), and Philippe Egalité (by *Sir Joshua Reynolds*); to the left of the entrance is a clock satirizing the Revolution; original sketch for *David's* painting of 'The Death of Marat'; Festival of Federation in the Champ-de-Mars in 1790, by *Debucourt;* Oath in the Jeu de Paume, completed reduction of the painting sketched by *David;* Funeral of Marat (to the left of the exit); decorations, miniatures, fans, watches, revolutionary buttons, and so forth. In the cases to the right are autographs of Robespierre, Mirabeau, Fouché, etc.; documents relating to the execution of Louis XVI. ('Louis Capet').

Salle de la Bastille (Pl. XII). Revolutionary period continued. In the centre, Model of the Bastille, made from a stone of that building. In the glass-case surrounding it, relics of various kinds connected with the Bastille; next the fireplace, lettres de cachet (see p. 174); Louis XVI.'s autograph order for the defenders of the Tuileries to cease firing (Aug. 10th, 1792; see p. 67); medallion of Louis XVI. with a Phrygian bonnet and tricolour sash. Hanging from the ceiling is a banner of the Emigres, with the arms of France and the Allies and the Hydra of the Revolution. By the entrance-wall: Cabinet with a representation of the fall of the Bastille; table of the Rights of Man (on the wall); weapons, playing-cards, and bind-

ings of the Revolution, including a copy of the Constitution of 1793 bound in human skin. By the left window, engravings and paintings. Another cabinet with portraits, including one of 'La Veuve Capet' (Marie Antoinette) during her incarceration in the Conciergerie, by *Prieur*, and a miniature of Charlotte Corday, taken from life during her trial, by *Quévercio*; window-curtains. Fireplace-wall: Weapons; instruments of punishment; portrait of Latude, who incurred the displeasure of Mme. Pompadour and was confined for thirty-six years in the Bastille; below are the rope-ladder and tools that aided his ultimate escape. Garden-wall: Cabinet decorated with patriotic scenes; swords and sabres of honour.

The *Salle de l'Empire* (Pl. XIII) is devoted to the Napoleonic period. To the left, is Napoleon I.'s field-desk and dressing-case, articles in silver-gilt; autographs, medals, etc. By the window, relics of Napoleon I., connected more especially with St. Helena; map of Germany used by him in 1806; death-masks of Napoleon I. and his son the Duke of Reichstadt. Left wall, *Gros*, Cardinal de Belloy, archbishop of Paris, receiving the colours taken at the battle of Austerlitz. The Beugnot bequest (1902) includes the deeds of the grand-duchy of Berg, which fell to Murat; *Pocket-book with the arms of Napoleon; bonbonnières with miniatures of Letitia and Jerome Bonaparte. — A staircase to the left ascends hence to the second floor (p. 185).

The next eight rooms, occupied by Mme. de Sévigné in 1677-96, have, with the exception of R. XVI, been adorned with panelling and wood-carvings from ancient mansions in Paris, illustrating various styles of decoration. — *Room XIV*, with panelling in the style of the Regency, contains paintings, drawings, and engravings. From left to right: *Boilly*, Standard-Bearer (1788), *Portrait of Lucile Desmoulins, The Pont Royal in 1800 (on glass), Portrait of himself. Above the fireplace, *Pesne*, Mariette, the author; at the sides, *Hubert Robert*, Destruction of the church of the Feuillants (p. 66); drawings by *Watteau*, *St. Aubin*, and others. On the chimneypiece, a curious decimal clock of 1795. Right wall, *Boilly*, Departure of the Paris conscripts (1807). On the table is a terracotta bust by *Caffieri*. — *Salle des Costumes* (Pl. XV). Glass-case at the end, rich costumes from the reign of Louis XIV. to the Empire; above, statuettes of the principal personages in Italian comedy. In the glass-cases at the sides and on the walls are coloured engravings of the period and costumes. Central glass-case: caps of liberty, cockades, shoes, buttons, etc.; christening-robe of the Prince Imperial (1856); above, elaborately dressed wax dolls of the time of Louis XV., including a figure of Voltaire; behind, fine collection of tortoise-shell combs. — *Salle des Théâtres* (Pl. XVI). Theatrical portraits, caricatures, autographs, and personal relics of actors. On the left, Portrait of Mme. Maillard, the singer, who represented the Goddess of Reason in the Revolution. On the wall, painting of the old Boulevard du Temple in 1862, with its seven theatres. Rear wall, Bust of Taillade, by *Deloye*; statuettes of Rachel, the tragedian, and of Mlle. Dejazet. In the case by the left window are relics of the 'three Dumas'. — *Galerie Lucien Faucou* (Pl. XVII). Drawings: *Lagrenée*, Transference of Voltaire's body to the Pantheon (1791); *Van der Meulen*, Inauguration of the Dome des Invalides. Two cabinets with medallions; case with coins and drawings by *Aug. Dupré*; in the first cabinet, memorials of Alboni (d. 1894), the singer. — *Salle A. de Liesville* (Pl. XVIII). Paintings and drawings. Scenes of juvenile comedy; then (no labels), Portrait of *Jeaurat*, by himself; Drawing competition by *Cochin*; portraits of Ledoux the architect and d'Alembert (1753-81) by *Catherine Lusurier*; by the 2nd window, Lady of quality playing the hurdy-gurdy (18th cent.). End-wall, *Jeaurat*, Dispute at the fountain; above, *Coypel*, Artists in company. To the right of the entrance, Portrait of Théroigne de Méricourt (1762-1817), by *Vestier* (?); Mme. Pouget, by *Chardin*. The central glass-case contains statuettes, medallions, etc., chiefly of the 18th century. — *Salon Chinois* (Pl. XIX), with rococo panelling painted with Chinese subjects. On a table is a model of the water-works of La Samaritaine, which were situated near the Pont-Neuf. — *Salle de Sévigné* (Pl. XX), formerly the salon of the Marquise de Sévigné. On the entrance-wall, *Mignard*, *Portrait of Mme. de Grignan, daughter of Mme. de Sévigné;

below, glass-case containing a letter written by the marquise; a piece of one of her dresses; her miniature; portrait of Roger Bontemps, the French 15th cent. poet. By the right window (badly hung) is a copy of Mignard's portrait of Mme. de Sévigné. At the end, to the right and left, *H. Robert*, the Pont de Notre-Dame and the Pont au Change. Porcelain, purses, small genre pictures of the period. — *Room XXI*, at the entrance to which is an iron railing of fine workmanship, contains most of the valuable collection of porcelain bequeathed by M. de Liesville. — Through Room XX (on the right) to the *Salle des Echevins* (Pl. XXII). Portraits of echevins (guild-wardens) and other magistrates; to the left of the entrance, Voltaire at the age of 24 (by *Largillière*) and engravings referring to Voltaire. On the left wall is a portrait by *Duplessis*, and, to the left of the entrance, an excellent portrait of two echevins by *Largillière*.

We now return to Room XIII and ascend the staircase to the —

Second Floor. Six small rooms here are devoted mainly to the Siege of Paris in 1870-71. *Room I.* Paintings, drawings, and sketches, by *Guillier*; views of streets in Paris. — *Room II* (to the right). In the middle is a relief-plan of the environs of St. Germain-en-Laye (battlefield of Jan. 19th, 1871). Memorials of Gambetta, including a death-mask. Uniforms and weapons worn by Meissonier, Claretie, Dubois, Carolus-Duran, and other well-known men as National Guards. MSS., pictures, and photographs. — *Room III.* Remains of a balloon in which a plenipotentiary of the government in Paris escaped to Austria. Representations of the ambulance-service. Letters sent by pigeon-post; diminutive newspapers; provision-tickets; passes — *Room IV.* Specimens of foods and substitutes for food. Death-mask of the painter Regnault, who fell in a sortie at Buzenval (1871). This room and *Rooms V* and *VI* also contain satirical paintings and newspapers; weapons; portraits. Cabinet with fused glass and metal and other relics of conflagrations. In R. V, by the window, is the death-mask of Gustave Flaubert (1821-80), and in R. VI (left wall), that of Jules Vallès (1833-85), the controversialist. Above, memorials of Nicholas II.'s visit to Paris in 1896, including the pen which he used when laying the foundation-stone of the Pont Alexandre III (p. 219). Other memorials of the Russian 'rapprochement'. Opposite are the mask of Michelet and his study-table. To the right of the entrance, a youthful portrait of Victor Hugo, by *Heim*; to the left, Funeral of President Carnot at Notre Dame, by *Houbron*, and (above) View of Paris (ca. 1849), a large drawing by Victor Hugo.

At No. 29 Rue de Sévigné, in what was once the Hôtel de Le Peletier de Souzy (erected by *Bullet* in 1687), is the **Bibliothèque Historique de la Ville**, founded in 1871, to replace the library destroyed in the Hôtel de Ville. It comprises about 200,000 vols. and 15,000 MSS. illustrative of the history of Paris and the Revolution. It is open to readers on week-days, 10-4 in winter, and 11-5 after Easter (closed in Easter week and from Aug. 15th to the first Mon. in Oct.). — Other ancient mansions in the Rue de Sévigné are: No. 52, *Hôtel de Flesselles*, who was the last Prévôt des Marchands (massacred in 1789); it is decorated with sculptures of foliage, urns, etc.; Nos. 7 and 9, *Hôtel du Conseiller Nic. Pinon* (now barracks; fine façade in the court of No. 9), etc.

The building in front of the library (No. 17) is the *Lycée Victor Hugo*, a high-school for girls, erected on the site of the Couvent des Filles-Bleues, which was founded by the Marquise de Verneuil, mistress of Henri IV.

A little farther on the Rue des Francs-Bourgeois ends at the **Place des Vosges** (Pl. R, 26; *V*), formerly called the *Place Royale*. Its present name dates from the Revolution and was given in honour of the department of the Vosges, which was the first to forward patriotic contributions to Paris. The name has, however, twice been changed during the intervening period. The marble ***Equestrian Statue of Louis XIII.***, in the centre, by Dupaty and Cortot, was

erected in 1825 to replace a statue raised by Richelieu in 1639 and destroyed in 1792. The angles of the square are adorned with fountains, and all around are houses of the 17-18th cent., with arcades and steep roofs.

The Place des Vosges occupies the site of the court of the old *Palais des Tournelles*, where the tournament at which Henri II. was accidentally killed took place in 1565 (see p. 169). It then became a horse-market and witnessed the duel, in 1578, between the three minions of Henri III. and the three favourites of the Duc de Guise. Catherine de Médicis caused the palace to be demolished, and Henri IV. erected the present square. Fine old houses at No. 21 (Hôtel de Richelieu, 1615); No. 13, where the tragedian Rachel died; No. 1 (Hôtel de Coulanges, 1606); No. 3 (Hôtel d Estrades, 1752), now the *Bibliothèque des Arts Décoratifs*, open 10-5 and 7-10 p.m., Sun. excepted.

The **House of Victor Hugo** (Pl. R, 26; *V*), at No. 6 in the Place des Vosges, was the residence of Marshal de Lavardin (1610). The poet occupied the second floor from 1833 to 1848. It was converted into a museum in 1903. Open Tues., Thurs., Sat., and Sun. 12-4 or 5 (curator, Dr. L. Koch).

Staircase. Drawings of scenes from Victor Hugo's works, by *Rochegrosse*, *E. Bayard*, *Brion*, *Villette*, *Robert-Fleury*, etc.; caricatures by *Nadar*, *Daumier*, *Gill*, and others.

First Floor. — Vestibule. Plaster bust of V. Hugo, by *Schanewerk* (1879); drawings by *F. Lix*, *Grémiet*, etc. — Grande Galerie. Left wall, *E. Carrière*, Fantine abandoned; *Fantin-Latour*, The satyr; *Bonnat*, Portrait of V. Hugo; *Henner*, Sarah at the bath; *Raffaëlli*, The march past (Feb. 26th, 1881). Principal left wall, *Devambez*, Jean Valjean before the tribunal. First window, Death-mask of V. Hugo, by *Dalou*. Farther on, *Roll*, Vigil at the Arc de Triomphe (see p. 75). 2nd window, Bust of V. Hugo (plaster), by *Rodin*. Then, *P. Baudry*, Consecration of Woman; *L. Boulanger*, Richelieu's litter; *Ol. Merson*, Esmeralda; *B. Lepage*, Portrait of V. Hugo; *Grasset*, Eviradnus. At the end, *Rochegrosse*, The Burgraves; *J. P. Laurent*, Death of Baudin (see p. 246); *David d'Angers*, V. Hugo in his youth (1838), marble bust; *A. Bernard*, First performance of Hernani; *F. Roybet*, Don César de Bazan. Principal right wall, *Steinlen*, Poor folk; *Cabanel*, The Titan; *E. Fournier*, Hernani (act V). In the middle of the room is the famous table made by Victor Hugo, with four autographs and the four inkstands of Lamartine, George Sand, the elder Dumas, and V. Hugo. Desk with the inscription 'Vive, Ama', arranged by the poet for his friend Juliette Drouet. — The Library (on the left) contains 4000 volumes and 5000 engravings, original drawings by V. Hugo on the walls, portraits of the poet by *Rodin*, *Devéria*, and *Maurot*, as well as portraits of A. Dumas, Lincoln, and George Sand, given by them to him. In the centre, Sèvres vase, presented to the poet by the nation in 1881. The silver crown on the left wall was presented by the city of Prague on the inauguration of the Victor Hugo Monument.

Second Floor. — Vestibule. Sideboard, cabinet for liqueurs, and footstool arranged by V. Hugo for Mme. Drouet. The walls are adorned with china which belonged to the poet or Mme. Drouet. Pen-and-ink drawings by V. Hugo. — *Room I.* More than 500 original drawings by V. Hugo (Meurice and Koch collections); on the end-wall, Siege of Paris (1870); between the windows, a hand-glass with 'poker-work' by V. Hugo on the frame. — Room II *(Salle Drouet)*. Panels, furniture, humorous drawings by V. Hugo which adorned the drawing and dining rooms at Mme. Drouet's, near Hauteville House (Guernsey). — Room III (on the left). More of the poet's drawings, and a double wardrobe from Mme. Drouet's. — Room IV or *Mortuary Chamber*, a replica of the room in the Avenue d'Eylau (now the Ave. Victor Hugo, p. 76) where the poet breathed his last: on the right is the bed; by the window, the desk, with inkstand, pen, and an auto-

graph; beside it, the cabinet which contained his MSS.; on the left wall, Victor Hugo on his death-bed, by *Bonnat;* over the fireplace, portraits of his children Georges and Jeanne.

Third Floor. — VESTIBULE: Photographs of the poet's funeral. — ROOM I (on the left): Family portraits, including that of Mme. V. Hugo, by *Bonnat* (left wall). — ROOM II. 1st glass-case, plaster casts of V. Hugo's hands, also specimens of his hair, at various ages; pens; bound volume of 'Les Châtiments' adorned with a golden bee from the imperial mantle of Napoleon III. 2nd case, autographs. To the right of the exit, Portrait of General Hugo, the poet's father. — In the CORRIDOR is *Roll's* Ovation to Victor Hugo; and in the MUSÉE POPULAIRE at the end are theatrical posters, small busts, pipes (effigies of the poet), etc..

The Rue du Pas-de-la-Mule, to the N.E. of the Place des Vosges, leads to the Boulevard Beaumarchais (p. 85), near the *Bastille* (p. 174). The *Rue de Birague*, where Mme. de Sévigné was born (at No. 11 bis), leads on the S. to the Rue St. Antoine (p. 173).

6. Quarter to the N.E. of the Louvre, as far as the Boulevards (Place de la République).

Station of the Métropolitain: Rue du Louvre, near St. Germain-l'Auxerrois (see p. 91, and Appendix, p. 36). — *Restaurants* in this part of Paris, see p. 19.

The N. portion of the RUE DU LOUVRE (Pl. R, 20, 21; *III*) was laid out in 1888 (S. portion, between the Louvre and St. Germain-l'Auxerrois, see p. 91). It terminates at present in the Rue Etienne-Marcel, not far from the Place des Victoires (p. 201).

The Hôtel des Postes et Télégraphes (Pl. R, 21; *III*), near here, occupies a detached quadrangle of immense size. It was rebuilt in 1880-84. The main entrance is in the Rue du Louvre, through a gallery, 55 yds. long, where all the offices dealing directly with the public are situated. Behind is the loading-yard, used by the post-vehicles, and, adjoining it, the yard where the vehicles are housed (the sculptured railing was designed by *Bonin*). The sunk floor accommodates the stamping-offices, the apparatus for the pneumatic post, and the stables; on the first floor are the sorting and distributing offices; on the second, the diligence offices and official dwellings; and on the third, the archives and stores. — The Poste Restante and general inquiry offices are at the end of the gallery (Rue du Louvre entrance), on the right. The telegraph office is also on the right. — Postal regulations, etc., see p. 31.

In the centre of the rear-facade of the post-office, in the Rue J. J. Rousseau, a marble tablet commemorates the *Hôtel Herwarth*, in which La Fontaine died (1695). J. J. Rousseau resided after 1770 in the N. part of this street (beyond the Rue Coquillière), called at that time the Rue Plâtrière.

In the adjacent Rue Gutenberg is the *Hôtel des Téléphones*, built of glazed bricks. — Opposite the post-office is the building occupied by the parcels post service (p. 32).

About midway between the Post Office and the Louvre rises the **Bourse de Commerce** (Pl. R, 20; *III*), formerly the *Halle au Blé* or corn-exchange, converted to its present use in 1888-89 by *Blondel*.

The nucleus is a spacious rotunda, dating from 1762-67, the dome of which was added after it was burned down in 1811. Fronting the Rue du Louvre is a new façade, with four Greek columns, 65 ft. high, above which is a pediment with sculptures, by *Croisy*. The interior of the dome is embellished with frescoes of East, West, North, and South, by *Clairin*, *Luminais*, *Laugée*, and *Lucas*. The exchange is open daily, except Sun., from 9 to 6 (to 7 on Wed.; business-hours 1-3). — In front, on the other side of the street, is a fluted *Doric Column*, 100 ft. high and 10 ft. in diameter, a relic of the Hôtel de la Reine (afterwards Hôtel de Soissons) built by *Bullant* in 1572 by order of Catherine de Médicis on the site of the Bourse de Commerce. A staircase within the column ascends to the top where the queen is said to have made astrological observations in the company of Ruggieri.

Those interested may visit the cold-storage rooms below the building (apply to the employé; fee) which can accommodate 3000 carcasses of cattle and 20,000 sheep, besides quantities of game and fish. The ammonia freezing apparatus (by Lindé) is in the lower chamber. Entrance opposite Rue de Viarmes 2. An overcoat should be worn.

In the Rue Vauvilliers, behind the Bourse de Commerce, are a number of old shop-signs (No. 21, 'Au Panier fleuri'; No. 23, 'A mon idée', etc.).

The **Halles Centrales** (Pl. R, 20-23; *III*), not far to the E. of the Bourse de Commerce, a vast structure, chiefly of iron, and covered with zinc, were erected by the architect *Baltard* in 1851. These 'halls' consist of ten pavilions, each of which contains 250 stalls 13 ft. square, which are let out at 20 c. per day. Between the pavilions run covered streets, 48 ft. wide and 48 ft. in height, intersected by a boulevard 105 ft. in width, descending towards the Rue de Rivoli. The six E. pavilions occupy a space measuring 180 yds. by 135 yds. Under the Halles are cellars 12 ft. high, divided into 1200 compartments; these are chiefly used for the storage of goods, etc.; some contain municipal electric motors. The front pavilions are occupied by retail-dealers, those behind by wholesale merchants, whose business also extends into the neighbouring streets in the early morning-hours.

The best time for seeing the markets is in the small hours, the wholesale business beginning at 3 a.m. and lasting till 8 (in winter 4 to 9 a.m.). Huge as are the consignments of food disposed of here, both for home and foreign use, they by no means represent the total consumption, which is further swollen by the supplies passing through the various covered markets distributed over the city.

To the S.E. of the Halles, in a square near the Boulevard de Sébastopol, rises the **Fontaine des Innocents**. This graceful structure of the Renaissance period is due to *Pierre Lescot;* the older sculptures are by *Jean Goujon*. It was originally placed against the church of the Innocents, and at that time had only three arcades; but it was reconstructed in 1788 in the form of a square pavilion, on which occasion the naiads, the lion, and other ornamentations by *Pujou* were added. Opposite the Rue Berger, at the corner of the square, the façade of the office of Mlles. Lingères (1716), which had been taken

from another building (of the Pompadour period) in the Rue Courtalon, near the Halles, has been re-erected.

The Rue and the Square des Innocents occupy the site of the cemetery of that name, which dated from the time of Philippe Auguste. At No. 11 in the street is a house of 1669, the groundfloor of which contains a number of vaults ('charniers'); in these were placed (ca. 1870) the bones from the disused cemetery. — No. 3 in the Rue de la Ferronnerie, near by, is believed to be the house in front of which Henri IV. was assassinated in 1610.

The ***Church of St. Eustache** (Pl. R, 21, 20; *III*), situated at the *Pointe St. Eustache*, to the N.W. of the Halles Centrales and at the end of the Rue Montmartre and Rue de Turbigo, is one of the most important churches in Paris. Begun in 1532, probably by *Pierre Lemercier*, and completed in 1642 from designs by *Ch. David*, it presents, with the exception of the main portal (1775-88), which is due to *Mansart de Jouy*, a strange mixture of degenerate Gothic and Renaissance architecture. Over the transept is an open-work campanile known as the 'Plomb de St. Eustache'. The funeral rites of Mirabeau were solemnised in 1791 in this church, whence his body was conveyed to the Panthéon (p. 276); and here was celebrated the Feast of Reason in 1793. In 1795 the church was turned into a 'Temple of Agriculture'. Several eminent men, including Colbert (see below), Voiture, Benserade, Vaugelas, Marshal de la Feuillade, Admiral de Tourville, etc., lie buried here. It was entirely restored in 1846-54, and is now undergoing repairs.

The INTERIOR (entrance by the chief portal or by a side-door near the Rue Montmartre) consists of a graceful and lofty nave and double aisles, and is 348 ft. in length, 144 ft. in width, and 108 ft. in height. Six of the chapels contain old frescoes (laid bare and restored in 1846). Those in the other chapels are modern. The 4th chapel contains a marble relief of the Marriage of the Virgin, by *Triqueti*, and the 5th an Ecce Homo by *Etex* and a figure of Resignation by *Chatrousse*. — In the S. transept are frescoes by *Signol*: on the right, The Resurrection, St. John, and Justice; on the left, Entombment, St. Luke, and Temperance. — At the end of the ambulatory is the *Chapelle de la Vierge*, added at the beginning of the 19th century. Over the altar is a *Statue of the Virgin by *Pigalle*, which used to be in the Church of the Invalides. The frescoes (three representations of the Virgin Mary) are by *Couture*. — The next chapel, with frescoes by *Bézard*, contains the monument of *Colbert* (d. 1683; see p. xvii), consisting of a sarcophagus of black marble, with a kneeling figure of Colbert in white marble, by *Coyzevox*. At one end is a statue of Abundance by *Coyzevox*, at the other end one of Religion by *Tuby*. — The five other chapels flanking the choir contain frescoes by *Delorme*, *Basset* (early frescoes restored), *Perruz*, *Pichon* (St. Geneviève), and *P. Barrias* (St. Louis). — The short N. transept is adorned in the same way as the S. transept: bas-reliefs by *Derers*; six statues of Apostles by *Crauk* and *Husson*, and frescoes by *Signol* (Crucifixion, St. John, and Prudence on the right; Christ bearing the Cross, St. Luke, and Divine Power on the left). Above a bénitier is a fine group of two angels and Pope Alexander I. (109-117), by whom the use of holy water was introduced. — Handsome N. portal, which faces an alley leading to the Rue Montmartre. Beyond the transept is the chapel of St. Eustache, who was a Roman general under the Emp. Titus, with frescoes by *Le Hénaff*. — The stained glass in the choir and apse was executed by Soulignac in 1631, from designs by *Ph. de Champaigne*.

St. Eustache is perhaps the leading church in Paris for *Religious Music*, which is performed with the aid of an orchestra on important festivals.

The *Rue de Turbigo* (Pl. R, 24; *III*), a handsome new street beginning at the Pointe St. Eustache (p. 189), crosses after about 200 yds. the Rue Etienne-Marcel, in which rises the *Tour de Jean sans Peur* (Duke of Burgundy, 1371-1419), a crenellated tower with pointed arches of the 15th cent. (much neglected). It was a later addition to the *Hôtel de Bourgogne* (built in the 13th cent.), where the Confrères de la Passion (in 1548) and the Enfants sans Souci (in 1552) established their theatre. Corneille's 'Cid' and Racine's 'Andromaque' and 'Phèdre' were here performed for the first time. It contains a handsome spiral staircase and a room with pointed vaulting. (Apply to the concierge of the school, Rue Etienne-Marcel 20, preferably in the afternoon; fee.)

Farther on, the Rue de Turbigo crosses the *Boulevard de Sébastopol* (p. 84), then the *Rue St. Martin* and the *Rue Réaumur* (p. 203), and finally leads to the *Place de la République* (p. 85). — Quartier du Temple, to the S., see p. 194.

On the right, near the intersection of the Rue de Turbigo and the Boul. de Sébastopol, is situated the church of **St. Leu-St. Gilles** (Pl. R, 23; *III*), with a portal of the 14th cent. and a façade of 1727. This formed part of the abbey of St. Magloire, a convent for penitent women. The Chapelle des Fonts in the interior (on the right) is adorned with frescoes by *Bézard* and *Desgoffe*. In the Chap. de la Vierge: St. Gilles discovered in his retreat by the King of the Goths (by *Monvoisin*). Passage leading to the sacristy, on the right: Scenes from the life of Christ (marble reliefs). On the triumphal arch, frescoes by *Cibot*. The choir was restored in the 19th century.

We now turn into the Rue St. Martin, which leads to the N. to the Porte St. Martin (p. 84). At the corner of the Rue Réaumur, to the right, is —

St. Nicolas-des-Champs (Pl. R, 24; *III*), a Gothic church, which was enlarged in the 15th cent., with a square tower. The handsome S. portal, in the Renaissance style, designed by *Ph. Delorme*, was added in 1576. The choir is of the same period. The high-altar-piece is an Assumption by *Vouet*. The woodwork of the organ is also worthy of mention. Paintings have recently been discovered in the collateral chapels of the choir. The completion of the Rue de Turbigo and the Rue Cunin-Gridaine will open up the approach to the church.

In the Rue St. Martin, opposite the church of St. Nicolas-des-Champs, is one of the principal entrances to the vast network of **Sewers** *(Egouts)* by which Paris is undermined, the other chief entrance being on the Quai du Louvre near the Rue du Louvre (p. 91). They are shown to the public generally on the second and fourth Wednesday of each month, from the first Wed. after Easter to the second Wed. in October (inclusive). Written application should be made in advance to the *Préfet de la Seine*, mentioning the number of visitors and enclosing a stamp for the reply, which will determine the time and place of starting. If pressed for time, personal application should be made at the office of the Chief Engineer des Eaux et de l'Assainissement, Place de l'Hôtel-de-Ville 9. The tours of inspection, in which ladies need have no hesitation in taking part, are timed to start at 1, 2.15, and 3.30 p.m. Punctual attendance is essential, and visitors will do well to provide themselves with an extra wrap. The visit lasts about 1 hour. The itinerary is as follows: Rue St. Martin, Rue de Turbigo, Boul. de Sebastopol, Place du Châtelet (cars up to this point), Quai de la Mégisserie, Quai du Louvre as far as the Rue du Louvre (by boat). When the start

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is made from the Louvre this itinerary is reversed. The cars and boats are worked by electricity, and the end and intermediate stations are brightly lit by electric light. The itinerary traversed and the sewers which run through it are indicated by numerous descriptive plates.

The total length of the network of sewers of Paris is now about 890 M. The two main sewers run at right angles with the Seine, under the Boul. de Sébastopol and the Boul. St. Michel respectively. The main basin is situated below the Place de la Concorde, whence the *Collecteurs Généraux* conduct the water to Asnières and Clichy to be there used for irrigation (p. 332). The largest sewers are 16 ft. high by 18-20 ft. wide. The 'collecteurs' are flanked with pavements or ledges, between which the water runs, and are cleansed in the following manner. There are boats or waggons of the same width as the channel, each provided with a vertical gate or slide, which when let down exactly fits the channel and causes the boat to be propelled forward by the force of the stream, scraping clean the bottom and sides of the sewer as it advances to the outlet.

Beyond St. Nicolas, between the Rue St. Martin and the Boul. de Sébastopol, is the pleasant Square des Arts et Métiers (Pl. R, 24; *III*). In its centre rises a column surmounted by a Victory in bronze, by *Crauk*, with a pedestal bearing the names of the Crimean victories (1854-55). On each side are small basins, adorned with bronze figures. On the S. side of the square is the *Théâtre de la Gaîté* (p. 36), built in 1862.

The **Conservatoire des Arts et Métiers** (Pl. R, 24; *III*) was founded by decree of the Convention in 1794. The first idea of such an institution is attributed to Descartes (1596-1650), and it was put in practice in 1775 by the celebrated engineer *Vaucanson*, who bequeathed to the state in 1783 his collection of machines, instruments, and tools, for the instruction of the working classes. The museum is combined with a technical school, the classes in which are free.

Since 1799 the collection has occupied the former Cluniac *Priory of St. Martin-des-Champs*, built in 1060 on the site of an earlier abbey (destroyed by the Normans) and secularized in 1789. The building was restored and completed in 1845. The former church and refectory are the most interesting of the extant ancient parts. One of the towers of the fortified enceinte has been re-erected to the left of the façade towards the Rue St. Martin. Beside this tower is the *Fontaine du Vertbois*, dating from 1712 (restored in 1886). — The façade of the former church (p. 192) may be seen from the Rue St. Martin, through the railing. In front of it is the *Monument of Boussingault* (1802-1887), the chemist and agricultural writer, consisting of a bust on a pedestal preceded by bronze statues of Science and an Agriculturalist, by Dalou.

The entrance is in the Cour d'Honneur, Rue St. Martin. The monumental platform in front is a modern addition. Beside the first staircase, to the right, is a bronze *Statue of Papin* (1647-1714), discoverer of the elasticity of steam, by Millet; to the left, one of *Nic. Leblanc* (1742-1806), the inventor of the process of extracting soda from sea-salt, by Hiolle.

The old *Refectory* (13th cent.), to the right of the main court, a

beautiful Gothic hall with aisles, is attributed to Pierre de Montereau, the architect of the Sainte-Chapelle (p. 256). The *Library* (over 40,000 vols.) which it contains is open on Sun., 10-3, and on week-days, except Mon. and holidays, 10-3 and 7.30-10 p.m. The former *Church*, a little beyond, the view of which is still obstructed on this side, is a remarkable structure of the 11-13th cent. (best seen from the interior; see below).

The MUSEUM, which is entered from the platform in the Cour d'Honneur (22 steps up and 22 down), is open in winter on Tues., Wed., and Sat. 12-3, Sun. 12-4; in summer Tues., Wed., and Sat. 12-4, Sun. and Thurs. 11-5. Parcels, but not sticks and umbrellas, must be left (no fee). — The exhibits, which afford an insight into the different phases of construction of machinery, etc., are divided into 24 categories, distinguished by capital letters, each category embracing several subdivisions denoted by small letters. The section devoted to physics (P) is more developed than the others, and has 10 sub-categories (PA, PB, etc.) with subdivisions like the others. All the articles, which are as far as possible chronologically arranged, bear explanatory labels. The accompanying plan will enable the visitor to choose his own course; and only the main divisions of each part are here mentioned.

Ground Floor. SALLE 1, or '*Salle de l'Echo*', contains a fine collection of Siberian jade and graphite, illustrating the numerous industrial applications of the latter mineral; model of a screw-steamer; various busts. The acoustic properties of the Salle de l'Echo resemble those of the Whispering Gallery at St. Paul's in London: words spoken quite softly in one corner of the saloon are distinctly audible in the angle diagonally opposite. — We enter, on the right, the —

S. SIDE OF THE CENTRAL BUILDING (N. side, see p. 193). SALLE 1 (*Mining*). In the centre and to the right and left are models of mines; tools, machinery, and apparatus for sinking mines. Round the room, specimens of minerals. — SALLES 2-6 (*Metallurgy*). SALLE 2 (to the right of Salle 1). Model of the iron-works of Creusot; models of artillery, etc. — SALLE 3 (next S. 1). Iron and steel rolling-mills and forges, etc. — SALLE 4. At the windows on the right and left, Steam-bellows, smelting and puddling furnaces (iron and steel). Window-walls, Zinc-furnace, trophy showing the different stages in the manufacture of nickel, steam hammers, etc. Similar hammers opposite the windows, also minerals. — SALLE 5 (parallel to S. 3). Apparatus for soldering and welding tyres and other iron-work. In a corner by the right wall is the 'Livre d'Or' of the Franco-Russian alliance, by P. Deschamps (a collection of gold and silver medals). — SALLE 6 (to the right). In the middle, beginning on the right (next to Salle 3): Fused, forged, and rolled metals; to the right, models of workshops (plumbing, nail-making, silversmith's, etc.). — SALLE 7 (next S. 4). *Wood Industries.*

The FORMER CHURCH, which we enter next, has a choir in the Transition style and a Romanesque apse (11-13th cent.). It now contains *Machinery*. Opposite the entrance are a pendulum invented by Foucault and a glass globe about 5 ft in diameter. In the choir, Cugnot's steam-carriage (1770); ploughs. In the nave (left), printing-machines; (right), bicycles, etc.

SOUTH GALLERY (to the right as we return). *Agriculture.* Valuable collection of ploughs and other agricultural implements; heads of cattle; anatomical specimens; samples of grain and fruit (to the left of the entrance).

GALERIES VAUCANSON (looking on the Rue Vaucanson). Gallery 1. Agriculture continued, also *Constructions Rurales* (barns, granary, a farm) and

Constructions Civiles (heating and ventilating apparatus; baths, etc.). — Central Room. *Social Economy* illustrated by pictures and diagrams: provident and mutual-benefit societies, artizans' dwellings, etc. (A similar collection may be seen at the Musée Social, p. 295.) — Gallery II. Models of locks and sluices; viaducts; model of the Viaduct of Garabit (Cantal); bridges, sewers, hydraulic lift (on the left); cranes, winches, etc.; excavating machine, lighthouses, relief-plan of the Suez Canal.

North Gallery. Five rooms and a parallel corridor. *Constructions Civiles, Géométrie Descriptive.* Salle I. Building materials and tools. — Salle II. Hydraulic works (bridges). — Salle III. Timber-work and frames; stone-cutting. — Salle IV. Geometry and perspective; instruments and apparatus for drawing (below on the window-side). — Salle V. Veneering-wood, marbles, locksmith's tools, etc. — Parallel Corridor. Kilns; models of a drill, dredgers, and excavator. — Salle VI and adjacent corridor. *Geodesy* and *Horology.*

N. Side of the Central Building. The lofty gallery which comes next is also devoted to Geodesy and Horology, in addition to *Astronomy.* Clocks in fine 18th cent. cases. — The last room, on a lower level, by the staircase ascending to the textile and spinning section (p. 194), contains *Weights and Measures*, ancient and modern, French and foreign; mathematical measuring-apparatus.

First Floor. On the landing, opposite the entrance, is a large Sèvres vase. — Salle d'Honneur, at the top of the staircase. In the 1st and left-hand cases: Apparatus made by Lavoisier, the chemist (see p. 77), or used in his laboratory; original machines and apparatus, by Vaucanson, Watt, etc. Near them, between the pillars on the left, Pascal's calculating machine; in the centre and between the pillars on the right are ancient and obsolete apparatus. The case by the central window contains the first metric standards made when the metric system was introduced; types of the cubic decimeter, litre, and kilogramme.

S. Side of the Central Building (on the right as we proceed). *Mechanical Recipients* of force, such as wind-mills, water-wheels, turbines, etc. *Steam Engines* and parts of machinery. *Railway Collection*, including a model of the first locomotive with a tubular boiler, constructed by Marc Séguin in 1827 (at the end, to the right). — Last Room: *Mechanics.* Apparatus for demonstrating the laws of gravity, etc.

The staircase adjoining this room ascends to two rooms on the *Second Floor*, containing lamps, electric machines, etc. (sometimes closed).

South Gallery. *General Physics.* Hydrostatic instruments, densimeters, hydrometers. Apparatus for the investigation of fluid and gaseous bodies; thermometers; static electricity (magnets); electrometers. *Electricity, Magnetism, Heat.* — Room at the end: *Meteorology.*

Galeries Vaucanson. Passage and Room I. *Acoustics. Optics. Telegraphy*, and *Telephony.* Edison phonographs, graphophones, etc. — Central Room. Turning-lathes and other tools. Several machines by *Vaucanson.* — Gallery II. *Tools* and *Machine Tools*, for working wood and metal; motors, pumps, hydraulic machines. The last room on this side contains some fine specimens of *Glass* and *Pottery* (in glass-cases).

North Gallery. *Chemical Arts.* — Rooms I and II. *Glass;* curiosities; pottery, etc. Room III. *Pottery.* Models of factories; kilns; the 'Coupe de Travail', a large vase in Sèvres porcelain designed by Diéterle, and a porcelain statue of Bernard Palissy; enamels. — Room IV (*Dyeing*, etc.). Manufacture of chemicals; dyeing and printing of textile fabrics and of wall-papers. — Room V. contains machinery used in the manufacture of indiarubber, etc.

1st North Wing. Three rooms devoted to the *Chemical Arts*, and four rooms to the *Graphic Arts.* Rooms I and III (*Papeterie*). Papermaking, etc. — The windows to the right afford a view of the old fortified enceinte of the abbey. — Rooms IV and V. *Typography*, *Engraving*, and *Lithography.* — Room VI. *Photography.*

N. Side of the Central Building, as we return towards the grand staircase. *Industrial Chemistry.* Brewing (on the left); soap-boiling; candle-

making, etc. Distilling; milling (gallery on the right, see below), lighting-apparatus.

2ND NORTH WING, on the left as we return to the middle of the previous gallery. *Spinning and Weaving.* — Section 1. Raw materials; tools and machines for the preparation of textile fabrics. — Section 2. Spinning and weaving looms; in the middle, to the right, *Vaucanson's Loom* (1745), intended to supersede the earlier looms in weaving cloth with patterns. To the left (behind a large ribbon-loom), model of *Jacquard's Loom* (1804). Specimens of woven fabrics. On the right, towards the end, by the windows, knitting and lace-making looms. — Section 3. Silk fabrics; velvet; tapestry from the Gobelins and Beauvais.

The building to the N. (left) of the principal entrance contains the **Portefeuille Industriel** (open daily, 10-3, except Mon.), where drawings of the newest machinery are exhibited for copying or study. The plans and specifications of expired patents are deposited and trade-marks are registered here. — On the Conservatoire des Arts et Métiers devolves also the inspection of weights and measures, and it includes farther a department for testing the resistance of various materials.

The *Ecole Centrale des Arts et Manufactures* (Pl. R, 24; *III*), behind the Conservatoire, to the E., admits pupils by competitive examination and trains them for three years, at the end of which time they are fitted to become engineers, factory and works managers, etc.

The **Quartier du Temple** (Pl. R, 23-26, 24-27; *III*) extends to the S. of the E. section of the Rue de Turbigo, and owes its name to the chief stronghold of the Knights Templar in France, part of which, the *Tour du Temple*, was the prison of the royal family in 1792 and 1793. Napoleon I. pulled down the tower in 1811, and the remainder was done away with under Napoleon III. — The site of the Temple is now occupied by a square and a market.

The *Square du Temple* is embellished with five bronze statues: *Béranger* (1780-1857), by Doublemard; the 'Retiarius', by Noël; 'This age is pitiless', by Schœnewerk; the Harpooner, by F. Richard; and Diogenes, by Marioton. The handsome modern building at the E. end is the *Mairie of the 3rd Arrondissement* (du Temple).

The mansion (built in 1667) which used to stand in front of the tower was the scene of Philippe de Vendôme's celebrated supper-parties, at which the witty Abbé de Chaulieu, the Anacreon of the Temple, was a frequent guest. In 1765 the Prince de Conti gave refuge in the Temple (which was inviolable) to J. J. Rousseau, against whom a 'lettre de cachet' had been issued. — The *Marché du Temple* was at one time important, and its stalls of cast-off clothing lent it a picturesque air. It is now (1904) being demolished to make room for shops.

To the right, between the Rue du Temple and the Rue de Turbigo, is the church of *St. Elizabeth*, founded in 1628 by Marie de Médicis and enlarged in 1826. The fonts in white marble, to the right of the door, date from 1654. The small cupola of the choir is adorned with an Apotheosis of St. Elizabeth, by Alaux, and there are paintings by Biennoury, Hesse, Roger, and Lafon, in a chapel to the left of the entrance. There are also some good paintings in the ambulatory, but the chief feature is the fine wood-carvings of Biblical scenes (16th cent.), which were brought from the church of St. Vaast at Arras. — The prolongation of the Rue de Turbigo to the

Rue du Temple has caused the disappearance of the Hôtel du Marquis de l'Hospital, which was the Garden of Paphos under the Directory.

The *Rue du Temple* leads towards the Hôtel de Ville (p. 169). We follow it as far as the (10 min.) broad Rue de Rambuteau, leading on the right to the Halles Centrales (p. 188), and on the left to the Archives Nationales (p. 176).

7. From the Louvre and the Palais-Royal to the Boulevard Montmartre and the Boulevard des Italiens.

Station of the Métropolitain: Place du Palais-Royal (see Appx., p. 36). — *Restaurants* in this part of Paris, see p. 19.

Situated immediately to the N. of the Palais-Royal is the Bibliothèque Nationale (see below). It is entered from the **Rue de Richelieu** (Pl. R, 21; *II*), which begins at the Place du Théâtre-Français, and passes on the W. side of the Palais-Royal. At the corner of the Rue de Richelieu and the Rue **Molière** is the *Fontaine Molière*, erected in 1844 to the memory of the famous dramatist, who died in 1673 at No. 40 Rue de Richelieu (tablet). The monument was designed by *Visconti;* the statue of Molière is by *Seurre*, while the muses of serious and light comedy are by *Pradier*. — At No. 39 Rue de Richelieu a tablet indicates the house where Diderot died (see p. 289); No. 23bis is similarly designated as the death-place of the painter Mignard (in 1695). No. 25 is a charming building in the Louis XV style, the balcony adorned with a grotesque. Beyond the fountain, No. 50, was the residence of Louise de la Motte, mother of Mme. de Pompadour; the balcony of wrought iron is supported by carved consoles.

After crossing the Rue des Petits-Champs (on the right the statue of Louis XIV., p. 202) we skirt the W. side of the Bibliothèque Nationale, opposite the principal entrance to which (farther on) is the **Fontaine Richelieu*, or *Louvois*, in bronze, by *Visconti*, with statues by *Klagmann* representing the Seine, the Loire, the Garonne, and the Saône. It stands in the small *Square Louvois*, on the site of the old Grand-Opéra, which the Duc de Berry, son of Charles X., was about to visit in order to applaud the dancing of his mistress, Virginie Oreiller, when he was assassinated by Louvel, in 1820.

The **Bibliothèque Nationale** (Pl. R, 21; *II*), formerly called the *Bibliothèque du Roi*, and afterwards the *Bibliothèque Royale* or *Impériale*, is probably the richest library in the world. The building, which was formerly the palace of Cardinal Mazarin, dates from the 17th cent., though the greater part of it is modern. On the completion of the portion in the Rue Vivienne it will occupy nearly the entire block of buildings bounded by the Rues de Richelieu, des Petits-Champs, Vivienne, and Colbert. The handsome façade with its court and railing, which we notice from the Rue Vivienne, and the frontage on the Rue des Petits-Champs both belong to the edifice.

The library may, perhaps, be dated back even to the MSS. collected by the Carlovingians. *St. Louis* (d. 1270) had a library in a side-chamber of the Sainte-Chapelle (p. 256). More important was the collection of *Charles V.*, which was inventoried in 1373, but was sold to the Duke of Bedford in 1425. The real founder of the present library may be recognized in *Louis XII.* (d. 1515), who collected the books of his predecessor, Charles VIII., in the Château of Blois, and acquired the libraries of the Sforza of Milan and of the Gruthuuse family of Bruges. *Francis I.* (d. 1547) removed the collection (consisting of 1890 vols.) to Fontainebleau and busied himself in its enlargement, entrusting it to the care of Guillaume de Budé (Budæus; p. 197). It was he who decreed that a copy of every work printed in France should be furnished to the royal library, though it was some time before this requirement was properly observed (later two copies were prescribed). Subsequently the library was removed to Paris. *Henri IV.* (d. 1610) deposited it in the suppressed Jesuit Collège de Clermont, and used the proceeds of the confiscated property of the Order to provide the books with handsome bindings. Under *Louis XIV.* (1643-1715) the library was greatly enlarged by the purchase of the collections of Dupuy (9000 vols.), Mentel (10,000 vols.), Gaston d'Orléans, and others. In 1774, in the reign of *Louis XV.*, the library was finally, on the suggestion of the librarian *Abbé Bignon*, accommodated in the present building. At the Revolution the books of the religious orders were united with the National Library. The library is constantly receiving additions, either by way of gift or purchase, and now contains upwards of 3,000,000 volumes. The General Catalogue has been carried as far as the word Blanzy only, and as this portion alone takes up 13 volumes it is calculated that 25-30 years will be required for its completion.

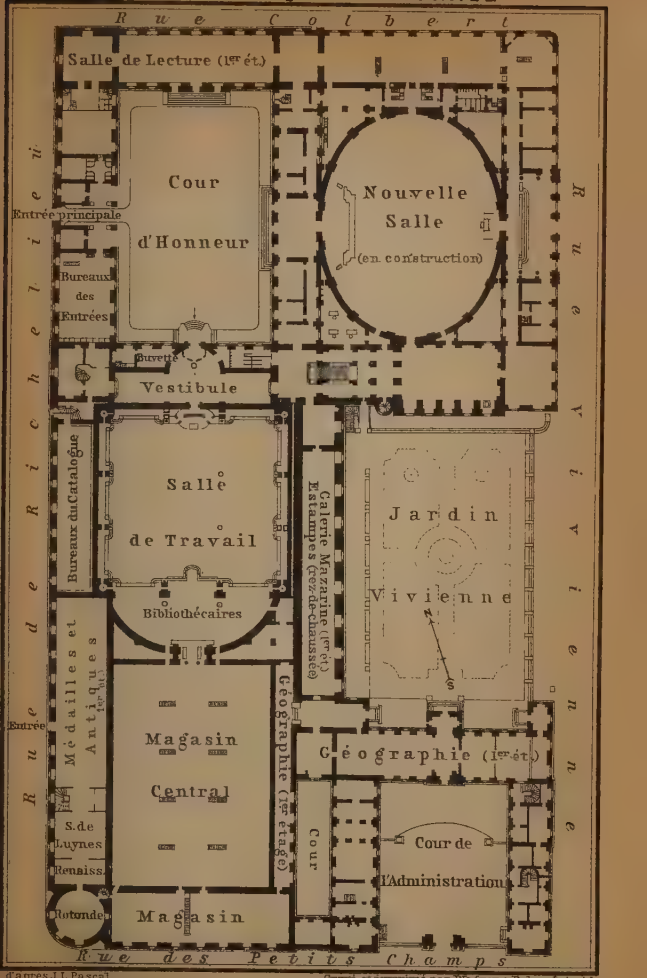
The Bibliothèque Nationale is divided into four departments: (1) Printed Books and Maps *(Imprimés et Cartes)*; (2) MSS. *(Manuscrits)*; (3) Engravings *(Estampes)*; (4) Medals and Antiques *(Médailles et Antiques)*.

The *Salle Publique de Lecture* (public reading room; entrance by the Rue de Richelieu, opposite the square) is open daily from 9 a.m. till 4, 5, or 6 p.m. (according to the season), with the exception of the nine days from Palm Sunday to Easter Monday. The *Salle de Travail* (hall for study; entrance in the Rue de Richelieu) is open at the same hours, except on Sundays, holidays, and the two weeks before Easter; it is reserved for persons provided with a reader's ticket by the 'administration' (p. 197).

The Salle de Travail contains seats for 344 persons. On entering the visitor receives a slip of paper ('bulletin'), on which he writes his name and address and the number of the seat he has selected. At the bureau, to the right and left of which are catalogues of the acquisitions since 1884, he receives smaller slips, which he fills in with the titles of the books desired and then returns, along with the larger slip, to the librarians. He then waits till the books are brought to him. No applications are received within one hour of the hour of closing. On returning the books the reader receives the larger bulletin back, stamped and bearing the titles of the books. He gives it up to the official at the exit. For further details see the notices affixed to the doors of the different saloons. Works of general utility which may always be consulted are ranged round the room. On a special table near the office of the Salle de Travail, to the left, lie periodicals, reviews (about 40), reports, scientific publications, etc. — Visitors are not permitted to quit either of the Salles with books, papers, or portfolios in their hands, without a 'laissez-passer' from one of the librarians. — Foreign scholars and students visiting the library receive the most cordial reception and assistance.

The most interesting books, MSS., bindings, engravings, and

BIBLIOTHÈQUE NATIONALE



d'après J. L. Pascal

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medals are exhibited in special rooms, to which the public is admitted free on Tuesday and Friday, 10-4.

Under the archway leading from the Rue de Richelieu to the principal court *(Cour d'Honneur)* are statues of Printing, by Labatut, Writing, by Coutan, Copper-Plate Engraving, by J. Hugues, and Die Cutting, by J. Becquet. In the middle, directly in front, are the offices of the *Administration*. To the right is a short flight of steps, ascending to the lower vestibule, where a Sèvres vase, designed by the sculptor J. Chéret (1879), has been placed to commemorate the share of the French savants in the observations of the Transit of Venus in 1874. Opposite the entrance is the *Salle de Travail*. To the right is a small refreshment room (moderate prices); on the left is the *vestiaire*. Busts of savants are to be placed in the vestibule and rooms. At the end of the vestibule, to the left, is the staircase leading to the first floor. To the right is the entrance to the —

Département des Estampes, which contains more than 2,500,000 plates bound up into volumes (14,500) or arranged in portfolios (4000). A number of the most interesting are exposed to view at the same hours as the printed books and manuscripts (comp. above).

The staircase ascends to the upper vestibule, containing the drawings made during Napoleon's expedition to Egypt (1798) and some Phœnician inscriptions. Facing the staircase is the small *Galerie des Chartes*. To the right is the department of MSS. (nearly 100,000 volumes). To the left are the department of Maps *(Cartes)* and the —

*Salles d'Exposition des Imprimés et des Manuscrits. These contain the chief treasures of the library, many of them beautifully illuminated and magnificently bound. The second, the Galerie Mazarine, belonged to the original palace of Card. Mazarin. All the objects are labelled (catalogue, 1881, 3 fr.).

Room I. In the centre, the French Parnassus, a group in bronze representing the chief French authors and artists of the 17th cent., by *Louis Garnier*. Opposite the window a Gobelins tapestry represents Letters, Sciences, and Arts in antiquity, after *Ehrmann*. By the entrance and on the small walls, copies of epitaphs and inscriptions from tumuli. Wall opposite the entrance, Gobelins tapestry (The Middle Ages), after *Ehrmann* (1888); to the left, Dante and Petrarch. On the other wall, the Renaissance: Lorenzo the Magnificent surrounded by contemporary artists (tapestry after *Ehrmann*). In the glass-cases I-III and V, superb *Bindings*, with the arms of the kings of France from Francis I. downwards. In Case IV, by the window: 369. 'Christianismi Restitutio', by Michael Servetus, a copy which was saved from the flames when the author was burnt at the stake in Geneva (1553), by order of Calvin; works with autographs of Rabelais, Montaigne, and Racine; manuscript music by Gluck and J. J. Rousseau (376. MS. score of the 'Devin du Village').

Room II, the *Galerie Mazarine*, has a fine ceiling-painting by *Romanelli* (1647-62). The principal subjects are (beginning at the entrance): Romulus and Remus suckled by the wolf; Mars and Venus; Rape of Helen; Burning of Troy; Rape of Ganymede; Jupiter and the Titans; Awakening of Venus; Narcissus; Jupiter and Mercury; Parnassus; Judgment of Paris; Chariot of Venus; Apollo and Daphne. On the walls are busts of Budæus (see p. 196), De Thou (Thuanus), the historian, Colbert, Mabillon, etc., and Kings Francis I., Charles V., and Louis XIV.

The first half of the saloon contains *Printed Volumes and Bindings*. In cabinets VII and VIII (to the right of the entrance) are early works printed in Spain and more especially in Italy. — In Case IX are a copy of the Mazarin Bible (dated 1456 and perhaps from the press of Gutenberg), one of the Mayence Bible (1462), and a psalter by Fust and Schöffer (1462; below). — Case VI, in the middle of the room, contains bindings, made for the Kings of France and celebrated bibliophiles. Many are from the library of *Jean Grolier* (d. 1565), who introduced the Italian style of rich bindings into France. 198. Polyglot Bible, by Chr. Plantin (Antwerp 1569-73); 282. Latin Bible, by Robert Stephens (Estienne; 1538-40), etc. — XXI-XXVI. By the windows, returning towards the entrance: books printed in France; books with plates; books printed in Holland, Germany, and England. — XXVII-XXIX. In the centre: books printed in Paris, some with splendid miniatures; bindings (above).

Second half of the gallery: *MSS. and Bindings*. Cabinet X. (to the right): First beginnings of the Bibliothèque (14-15th cent.); Portrait of Jean II., le Bon, on wood (14th cent.); below, Roll with the oldest catalogue of the library (1373). — XI. French palæography from Charlemagne to the middle ages. In the centre, 179. *Nithard's History* (end of the 10th cent.), containing the text of the oath taken by the sons of Louis le Débonnaire, the oldest monument of the French language (842); Album of *Villars d'Honnecourt*, the architect (13th cent.); 191 (below), Acta of the Templars' trial of 1309; 196. Acta of the trial of Joan of Arc. — XII. Palæography of Italy, Spain, England, and Germany from Charlemagne to the end of the middle ages: 139. Genoese Annals of *Caffaro* (12-13th cent.); 144. *Petrarch's* 'De viris illustribus' (14th cent.); 147. *Dante's* 'Divina Commedia' (14th cent.). — XIII. Latin palæography, from antiquity to the Carlovingians. — No number, wax tablets with accounts of the 13-14th centuries. — XIV. Ancient Mexican MSS., illustrated. — XV. Oriental and American MSS. — XVI. Autographs, Runic calendar, Russian charter written on birch-bark. XVII. Greek MSS. — XVIII. Autographs, continued. — XIX. Illuminated MSS. — XX. MSS. formerly belonging to kings and queens of France, including the Gospels of *Charlemagne*, *Louis le Débonnaire*, and *Lothaire*. — XXX, XXXI. Sumptuous bindings of the middle ages, adorned with ivory, jewels, etc., including (Case XXXI) a missal (11-12th cent.) and a Gospel (9-13th cent.) from the abbey of St. Denis, and four Gospels (11-15th cent.) from the Sainte-Chapelle. By the central window, adjoining Case XXX, are recent acquisitions (1891-1900): MSS. of the 10-15th centuries. — XXXII. Autographs. 308. *Mary Stuart*; 303. *Du Guesclin*; 339. *Henri IV.*; 342. *Pascal's* 'Pensées sur la Religion'; 344. *Bossuet* (Sermons); 345. *Fénelon* ('Télémaque'); *Rousseau; Voltaire; Mme. de Sévigné; Mme. de Maintenon; Racine; Molière; Corneille; Montesquieu*.

At the end, to the right, is the work-room of the *Section des Cartes et Collections Géographiques*.

The *Cabinet des Médailles et Antiques (admission, see p. 196) has an entrance of its own in the Rue de Richelieu, the door beyond the police-station when approached from the Boulevards, and the first when approached from the Palais-Royal (visitors ring). It contains an extensive collection of *Medals* (400,000) and *Antiques*, comprising gems, intaglios and cameos, small works of art, glass, vases, arms, and other curiosities. Illustrated guide to the Medals, etc., by E. Babelon (1900, 3½ fr.). Illustrated catalogue to the Painted Vases, by A. de Ridder, tome I, 1st vol., 30 fr. (may be inspected at the entrance to the Grande Galerie). The arrangement of the exhibits is sometimes changed.

Vestibule. On the wall at the back: *Zodiacal Monument from the Temple of Dendera*, Egypt, a work of the Roman empire. On the right, Greek stele with satyr. On the left, *Chamber of the Kings from Karnak*, constructed by Thutmosis III. (18th Dynasty; see p. 107), with important

inscriptions (badly placed). In front is the bust of Prisse d'Avennes, the archæologist (d. 1879), who conveyed it to France. By the walls are a stele of the Ancient Empire, with scenes of domestic life, and several Egyptian bas-reliefs, also brought to France by P. d'Avennes. Decree of the senate of Cyzicus (11th cent. B. C.); ancient inscriptions in various languages; steles, etc.

On the Staircase and in the Anteroom (if closed, visitors ring) at the top: Cinerary urns, steles, and Greek, Latin, Coptic, and Phœnician inscriptions. — On the left is the —

Grande Galerie. The glass-cases in the centre are subdivided into sections, from left to right. Case I. Cylinders with cuneiform inscriptions, and cut gems from Assyria, Chaldæa, and Persia; also antique intaglios. In the 8th Division of the second row (I. 8), in the middle (on the window-side), *1815. *Achilles* playing the lyre, in amethyst, signed Pamphilos, a Greek artist; beside it, 1815bis. Achilles dragging the body of Hector (in red jasper). — Case X. *Small Bronzes*. 815. Warrior (Hellenistic period); 1009. Ethiopian slave (Roman period); 1157. Cow.

Case II. Intaglios and cameos of ancient, mediæval, Renaissance, and modern times, most of them in sardonyx and of considerable artistic value. Some of them are in settings of enamelled gold, dating from the time when they were regarded with veneration as religious amulets. Among others: 3rd Division (centre), 2391. *Jupiter* enthroned, between Mars and Mercury; below, Neptune; the signs of the Zodiac surrounding them are in cornelian. On the right, 2396. *Abundance and Peace*, crowned by two genii, in sardonyx; on the left, 2405. Medallion of Cæsar; 2404. *Jugurtha* delivered to Sulla (cornelian); 2338 (fifth row), Triumph of Silenus (blood-jasper); 2337 (to the left), Cornelian with Bacchanalian device, said to have been used as a seal by Michael Angelo (?); although barely more than 1/2 in. square, fifteen human and three animal figures are engraved on it. 4th Division, third row: Engraved portraits by Guay, engraver to Mme. Pompadour; cornelian seals. 5th Division, Cameos (mythological and religious subjects): 3rd row (centre), 402. *Analogies of the Old and New Testaments*, end of the 15th cent.; on the left, 405. *Adoration of the Magi* (15th cent.). 7th Division, 593. Negro king: to the right (above), 765. *Heliogabalus;* below, 643-645. Battles; 612. *Fountain of Wisdom:* bottom row, alleged *Bracelets of Diana of Poitiers*, each composed of seven cameos, Renaissance work. 8th Division, 780 (3rd row, centre), *Francis I.*; 926. *Louis XV.*, by Guay; 944. Seal of *Louis XV.*, with portrait of Mme. de Pompadour inside; below, 927, 788. *Louis XV.* and *Henri IV.* in an emerald setting from a bracelet of Mme. de Pompadour; 786. *Henri IV.:* to the left, 789. *Henri IV. and Marie de Médicis;* above, 977. *Charles V.* and *Ferdinand I.*; below, 792. *Louis XIII*; 925. *Louis XIV.* — Case III (continuation of the cameos): 1st Division (r.), 238. *Augustus;* 274. *Claudius.* 2nd Division (centre), *808. *Triumph of Licinius;* 240. *Augustus.* 4th Division, 79 (3rd row, l.), *Bacchus and Ariadne*, in a chariot drawn by centaurs.

Case VI, at the window. Antique cameos. 1st Division: On the left, above, *226. *Alexander the Great*, with Athena; farther to the left, 17. *Athena;* in the centre, *220. *Alexander the Great*, with helmet, translucent agate in a magnificent 18th cent. mounting of enamelled gold; below, *265. *Apotheosis of Germanicus;* above, 276. *Claudius and Messalina*, as Triptolemus and Ceres, in a chariot drawn by two dragons. On the right, from top to bottom: 243. *Julia*, daughter of Augustus, with the attributes of Ceres; 277. *Messalina* with her children. On the left, from bottom to top: *300. *Septimius Severus and his Family;* *289. *Trajan;* 270. *Claudius;* *251. *Tiberius;* 244, 242. *Julia*, daughter of Augustus. — 2nd Division (in the centre): *1. *Jupiter*, one of the most valuable cameos in the collection, with a magnificent mounting of the 14th cent.; below, *27. *Dispute between Minerva and Neptune;* above, *11. *Juno of Argos*, and 7. *Ganymede* restored to his father by one of his brothers. In the middle, *148. *Horses of Pelops* (?); *17. *Minerva;* *115. *Amphitrite* on a marine monster; 31. *Diana.* To the right, 97. *Centaur*, *184. *Bull;* 111. *Mercury;* 41. *Apollo and Marsyas;* 43. *Venus* in the bath.

Case IV, in the centre of the hall, contains the greatest treasures of

the collection. Above, from right to left (window-side), 368. So-called *Cup of the Ptolemies*, a cantharus in oriental sardonyx with reliefs, representing the mysteries of Ceres and Bacchus, from the treasury of the Convent of St. Denis; twelve antique gold medals, some mounted as jewels; 379. *Cup of Chosroes II.*, king of Persia (d. 579), composed of medallions of rock-crystal and coloured glass, with Chosroes enthroned in the centre (seen better from the reverse side), also from the treasury of St. Denis, where it was known as the 'Cup of Solomon'; to the right and left of this cup, small busts of Augustus and Annius Verus, in agate; below, 351. Antique necklace and Roman medals, in gold; 2559, 2940. *Trésor de Gourdon*, a small paten and chalice of massive gold (6th cent.), found at the village of Gourdon (Côte-d'Or), dating from early Christian times. Below, 2781. *Augustus*, antique cameo in mediæval setting. 264. *°Apotheosis of Germanicus* ('Camée de la Ste-Chapelle'), the largest cameo in the world, consisting of a sardonyx nearly 1 ft. in height, with twenty-six figures. *°Medal of Eucratides*, Greek king of Bactriana (ca. B.C. 200), weighing 20 staters or 5½ oz. Troy (until its discovery, in 1827, no medal had been known to weigh more than 4 staters); 373. Antique *Ship* in sardonyx, with mediæval mounting; to the left and right, *Tiberius* and *Constantine;* below, 2089. *Julia*, daughter of Titus, aquamarine in mediæval setting; No number *°Patère de Rennes*, a cup of massive gold, found near Rennes in 1774, with reliefs representing the drinking-contest of Bacchus and Hercules (triumph of wine over strength), and bordered with sixteen medallions of Roman emperors of the family of the Antonines; below, gold ornaments (probably Etruscan); 309. *Bust of Constantine the Great* (?), in sardonyx (part of a sceptre; used formerly as a conductor's bâton in the choir of the Ste. Chapelle); 490. *Trésor de Tarse*, four gold medals. The remaining divisions of the case contain cameos (°44. *Judgment of Paris*), gold seals, personal ornaments, and Italic and early Roman coins.

Opposite the windows at the end; Bust of the *Abbé J. J. Barthélemy* (1716-95), author of 'Le Voyage du jeune Anacharsis en Grèce'.

A Case (unnumbered) at the adjoining window contains a map with early French coins arranged on it geographically.

Cases VII, VIII (in the middle). Roman and Byzantine coins, Roman and Italic copper coins, Greek coins and medals from Lower Italy, Greece, and Egypt. — Case IX. Interesting coins of the middle ages and modern times.

The cabinets ranged along the wall opposite the windows contain the continuation of the *Small Bronzes* (including antique utensils, vases, and arms), specimens of ancient *Glass*, and a choice collection of Greek *Painted Vases*, then more bronzes, especially statuettes. — Case XXI. 5th Division, below, °426. Dancing Satyr, in the Græco-Roman style; 363. Bust of 'Hermes with the Bells' (see p. 73), probably a votive offering. — The cabinet on the following wall contains small antique *Terracotta Figures* and the '*Caillou Michaux*', an ovoid stone of black serpentine with cuneiform inscriptions, a very valuable Babylonian monument (1120 B.C.). The cabinet on the opposite side of the door also contains bronzes, and a silver disc, nearly 2½ ft. in diameter, known as the '*Bouclier de Scipion*', with reliefs representing the abduction of Briseis from Achilles by the messengers of Agamemnon: Antilochus, Nestor, Diomedes, and two warriors. It was found in the Rhone, near Avignon, and probably dates from the fourth cent. of our era. Another smaller disc represents Hercules slaying the Nemean lion.

The **Salle de Luynes**, to the right of the antechamber, contains a choice collection of antique coins, intaglios, cameos, weapons, and terracottas, bequeathed by the Duc de Luynes, who was a celebrated antiquarian (d. 1867). In the centre, a beautiful torso of Venus in Parian marble. Cabinet to the right: antique weapons and a handsome Moorish sword of the end of the 15th cent., said to have belonged to Boabdil, the last king of Granada. — Adjacent is the —

Salle de la Renaissance. Cabinet I, to the right: interesting *Objects in Ivory*. Consular diptychs (presented by consuls to senators) of the

5-6th cent.; large French medals; sword of honour of the grand-master of the Maltese order, with enamelled gold hilt (16th cent.); medallion of a woman, by Mino da Fiesole (15th cent.); Moorish bronze vases. — Central Case, above: ivory bridal coffer (Italian; 14th cent.); two enamelled croziers of the 13th and 15th cent.; enamelled cup with a representation of Noah's Ark, by J. Courtois of Limoges; silver-gilt ewer of the 16th cent.; wood-carving of St. Anthony, by Lucas van Leyden; silver casket of Franz von Sickingen, with reliefs (early 16th cent.); rook, said to have belonged to a set of chessmen sent by Haroun-al-Rashid to Charlemagne; seals of the University of Paris (13th cent.), of Louis XII., etc.; talisman of Catherine de Médicis; ornaments and enamels, including fine *Hat-ornaments of the 16th century. Behind, large and fine medals of the 16-17th cent., and articles found in 1653 in a tomb conjectured to be that of Childeric I. (d. 481). — Cabinet II. Medallions by David d'Angers; antique and Byzantine ivory carvings; the large 'Sobieski Vase', with ivory carving of the battle of Vienna in 1683. On the other side of the room, the so-called *Throne of Dagobert* (7th cent.), a Roman curule chair (back and arms added in the middle ages), and some interesting cabinets of medals.

Rotunda or **Salle des Donateurs** (the last room), containing the *Collections Janzé*, *Oppermann*, and *Pauvert de la Chapelle*, consisting of ancient statuettes in bronze and terracotta, and a few vases. Among the chief objects in the Janzé Collection, to the right of the entrance, are: 623. Demos, or the masculine genius of cities; below, 124. Statuette of a dancing girl, in terracotta; 927. Small replica of the Diadumenos of Polycletus (bronze); 128. Artemis; 536. Hercules. The Oppermann Collection, to the left of the entrance, contains mirrors with graffiti, bronzes, terracottas, and painted vases. — The glass-case in the centre contains a chronologically arranged collection of French medals; also, the *Treasure of Bernay*, consisting of 67 statuettes and silver vessels and two statues of Mercury, of different periods, found at Berthouville (arrondissement of Bernay) in 1830. The two *Goblets with Bacchic processions and two other with single figures are among the best-preserved specimens extant of ancient silver-work. Above, Bronze head of Lutetia, patron-goddess of Paris, found at Paris in 1675. — By the 3rd window is the Pauvert de la Chapelle Collection, consisting of 167 lapidary inscriptions: Greek (including Mycenian cylinders), Etruscan, and Roman, presented to the library in 1899. — At the first window to the right are recent acquisitions, including cameos, medals, etc.; Alsatian coins, medals of Strassburg, Weissenburg, Peace of Nymwegen, Maximilian I. (Archduke of Austria), Emperor Ferdinand I. (1556-64), Archduke Ferdinand (1564-95), Emperor Rudolph II. (1595-1612), 'pied-fort' or pattern for a coin of 3 batzen, gold florin, etc. On the other side, medals of Henri IV. and Marguerite de Navarre, Louis XIV., etc.

A little beyond the Bibliothèque, Rue de Richelieu 58, at the corner of the Rue Colbert, is the picturesque but neglected old *Hôtel de Nevers*. Then on the left, No. 75, a 17th cent. mansion with a handsome door bearing a carved escutcheon. No. 101, the balcony of which, resting on sculptured consoles, is adorned with a grotesque, was the residence of the Abbé Barthélemy (see p. 200). At the corner of the Boul. des Italiens (No. 112) is an old portrait-relief of Richelieu with an inscription of 1838.

The *Rue des Petits-Champs* runs between the Bibliothèque and the Palais-Royal. Lulli, the musician (p. 35), lived at No. 45, in a house built by Gittard in 1671. Then comes the *Rue de la Feuillade* (on the right, the Banque de France, p. 90), which ends at the round **Place des Victoires** (Pl. R, 21; *III*). This Place was constructed in 1685 from J. Hardouin-Mansart's designs, partly at the expense of

the Maréchal de la Feuillade (1673-1725), and was embellished at the time with a gilded statue of Louis XIV. The monument, with the exception of the groups now at the Invalides (p. 296), was destroyed in 1792, and replaced by a pyramid inscribed with a list of victories gained by the republican army, from which the Place derives its present name. The pyramid was in its turn displaced in 1806 by a statue of General Desaix, which was removed in 1814. The present clumsy monument, a bronze *Equestrian Statue of Louis XIV.*, by *Bosio*, was erected in 1822. The rider is garbed as a Roman general, with a wig, and the horse, in a rearing attitude, rests on the hind-legs and tail, in imitation of Peter the Great's monument at St. Petersburg. The reliefs on the pedestal represent the king's passage of the Rhine, and the distribution of military honours.

The façades of the houses in the Place des Victoires were built by *Fredot*. To the E. of the Place des Victoires the Rue des Petits-Champs is prolonged by the *Rue Etienne-Marcel*, which crosses the Rue du Louvre, skirts the central post office (p. 187), and is continued to the Boul. de Sébastopol.

A few paces to the N.W. of the Place des Victoires, in the *Place des Petits-Pères*, is the church of **Notre-Dame-des-Victoires** (Pl. R, 21; *III*), erected in 1656-1740 to commemorate the taking of La Rochelle from the Protestants in 1627. It formed part of the monastery of the bare-footed Augustine friars known as the 'Petits Pères', and during the Revolution was used as the Exchange. The altar of the Virgin, to the right of the choir, is richly decorated. The walls of the chapels are covered with votive inscriptions on marble. The choir contains some admirable wood-carving and two pictures by *C. Van Loo:* an Allegory of the capture of La Rochelle, and scenes from the life of St. Augustine. The first chapel on the left contains a coloured terracotta relief of SS. Peter and Paul in the Mamertine prison, by *Bonassieux* (d. 1745). In the second chapel to the left is the tomb of Lulli (see p. 201), by *Cotton* and *Coyzevox*.

The Rue de la Banque, a little beyond the church, to the right as we quit the latter, leads to the Bourse. This street contains three handsome modern edifices: the *Mairie of the 2nd Arrondissement* and the *Caserne de la Banque* on the right, and the *Hôtel du Timbre* on the left. The Salle des Mariages of the mairie contains paintings by Moreau de Tours.

The ***Bourse,** or *Exchange* (Pl. R, 21; *II*), constructed in 1808-26 by *Brongniart* and *Labarre*, and surrounded by a series of sixty-six Corinthian columns 33 ft. high and 3^1_4 ft. in diameter, with a spacious platform and steps at either end, is an imitation of the Temple of Vespasian in the Forum at Rome. At the corners in front are allegorical statues of Commerce by *J. Dumont* and Consular Justice by *Duret;* at the back, Industry by *Pradier* and Agriculture by *Seurre*. It has recently (Jan. 1904) been enlarged by the addition of

two annexes, one in front and one behind. The grisaille paintings on the ceiling of the large hall, by *Abel de Pujol* and *Meynier*, represent the inauguration of the Bourse by Charles X., France receiving the tributes of nations, the Union of Commerce, Science, and Art, and the Principal Cities of France.

The Bourse is opened for business daily, except on Sundays and holidays, at 12 o'clock (on the 1st and 15th of the month at 11). Admission is free, but no ladies are allowed inside the hall, where the crush is anything but pleasant. Even under the *Peristyle* outside, business is animated, though nothing in comparison with the scene within the hall, which is thronged by a compact crowd of eager money-seekers. The *parquet*, at the end, is a railed-off space which the sworn brokers, or *agents de change*, are alone privileged to enter. In the centre of this part of the hall is the *corbeille*, a circular enclosed space, round which they congregate, making their offers in loud tones. Various groups in different parts of the hall, but especially near the parquet, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions going on in the parquet, while other persons are seen handing instructions to the brokers within the parquet. To the right, not far from the 'corbeille', is the *Marché au Comptant* for cash transactions, the employés here shouting out the rates at which the various transactions are concluded. To the left, at the end of the gallery, is the *Coulisse de la Rente* (French government bonds). At 3 o'clock the bell rings and stock-exchange business is over for the day.

Adjacent is the *Boulevard Montmartre* (see p. 82). — The wide *Rue Réaumur* (Pl. R, 21, 24; *III*) leads to the S.E. to the Conservatoire des Arts et Métiers (p. 191). At No. 100 in this street is the entrance to the old Cour des Miracles (p. 83).

8. Quarters to the North of the Interior Boulevards.

To reach the objects of interest situated in this quarter visitors from central Paris should travel by the *Métropolitain* (see Appx., p. 36) to the Arc de Triomphe de l'Etoile, change there, and take another train (in the direction of the Place de la Nation) to the Place Pigalle. Walk down the Rue Pigalle (to the left of the station), and at the point where the road forks either continue straight on to the church of La Trinité (p. 208), or, bearing to the left, take the Rue de la Rochefoucauld to the (5 min.) Musée Gustave Moreau (p. 206), and proceed thence to the left by the Rue St. Lazare to Notre-Dame-de-Lorette (p. 206; 5 min. farther on). From the latter church the Rue Maubeuge and Rue de Belzunce lead in less than ¼ hr. to St. Vincent-de-Paul (p. 204). The quickest direct route from the centre to the last-named church is via the Métropolitain (see above) to the Boulevard Barbès station, and thence on foot by the Boul. Magenta and the Rue St. Vincent-de-Paul (to the right) to the (5 min.) church.

Restaurants in this part of Paris, see p. 19.

The **Boulevard de Strasbourg** (Pl. R, B, 24; *III*), which unites the Boul. St. Denis (p. 84) and the Gare de l'Est, was laid out by *Haussmann* (p. xxvii), under Napoleon III., partly to afford more room for traffic and partly for the sake of clearing away the narrow streets which lent themselves too easily to the erection of barricades in times of revolutionary ferment. Beginning at the Gare de l'Est on the N., it is prolonged by the Boulevards de Sébastopol (p. 84), du Palais (p. 255), and St. Michel (p. 263) to the Observatoire (p. 326) on the S., thus forming one of the main arteries of Paris.

At the intersection of the Boul. de Strasbourg and the *Boulevard de Magenta* (which begins at the Place de la République, p. 85), rises, on the right, the church of **St. Laurent** (Pl. B, 24), one of the most venerable in Paris, which was rebuilt in 1429, several times restored, and finally remodelled in 1865-66, when two bays were added to the nave and a handsome Gothic façade and a spire were constructed on the side next the boulevard.

The choir was decorated by *Blondel*, and the high-altar by *Lepautre*. In the S. transept is a Martyrdom of St. Lawrence, by *Greuze;* in the Chapelle des Catéchismes (in the right aisle; apply to the verger) is a painting of St. Lawrence on his way to torture, by *Trezel*. The Lady Chapel in the apse (Chap. Notre-Dame-des-Malades) is adorned with numerous votive offerings.

The Square St. Laurent, to the right of the church, contains a pretty group (Brother and Sister) by *A. Lefeuvre*.

The **Gare de l'Est,** or *de Strasbourg* (Pl. B, 24; see p. 29) faces the end of the Boulevard de Strasbourg. This handsome structure (designed by *Duquesnay*) was rebuilt and enlarged in 1895-99, when the portion abutting on the Rue du Faubourg-St-Martin was added. In the centre of the façade is a demi-rose window, the gable over which is crowned by a seated figure representing the city of Strassburg. The pavilions projecting on each side are connected by a colonnade, on the balustrade of which is a clock-dial with statues of the Seine and the Rhine.

On the site of the present courtyard the Fair of St. Lawrence used to be held, from 1662 to the end of the 18th century. It was a monopoly of the Lazarist order and partook of a religious character. Commemorative tablet on the corner-pavilion to the left of the station.

The Rue de Strasbourg, leading to the W. past the front of the station, joins the Boulevard de Magenta, which brings us in 5 min. to the Rue Lafayette (see below).

The **Gare du Nord** (Pl. B, 24; see p. 29), a railway-station constructed in 1863-64 by *Hittorff*, is situated in the Place de Roubaix, a short distance to the right. The principal part of the extensive façade, which is broken by three enormous arcades, is surmounted by a pediment crowned with statues of Paris (in the centre) and of eight important foreign cities connected with Paris by the Ligne du Nord. Behind this central portion are the booking-offices, etc. — On the other side of the court lying to the right of it is the *Station of the Ceinture*, which is connected with the main station by an underground passage.

Between the Gare de l'Est and the Gare du Nord begins the long **Rue Lafayette** (Pl. B, 21, 24, 27, 26), which extends on the E. as far as the outer Boulevard de la Villette (p. 234). A short distance from the stations it skirts the small *Place de Lafayette*, which slopes up to the church of —

***St. Vincent-de-Paul** (Pl. B, 24), erected in 1824-44 by *Lepère* and *Hittorff* in the form of a Latin basilica, resembling Notre-Dame-de-Lorette (p. 206). Two inclined slopes in the form of a horse-shoe and a central flight of 46 steps ascend to the entrance. Surmounting this

amphitheatre is a peristyle of twelve Ionic columns; the relief in the pediment, by *Lemaire*, represents St. Vincent de Paul, between Faith and Charity. On each side are square towers 138 ft. in height. Over the bronze doors are sculptures by *Farochon*, representing Christ and the Apostles.

Interior. The church consists of a nave flanked with double aisles, the latter being partly occupied by chapels, and partly by galleries. The roof is borne by 86 Ionic stuccoed columns. The open roof is tastefully decorated. The windows of the aisles are filled with stained glass by *Maréchal* and *Grignon*.

The nave is adorned with a celebrated °Frieze by *Hippolyte Flandrin* (1809-64), conceived in the manner of the early-Christian mosaics at Ravenna. It represents the nations of the earth advancing in solemn procession towards the gates of heaven. Over the entrance are SS. Peter and Paul, preaching the gospel. To the right are two groups of believers, one with St. Louis in its midst. Farther on are bishops, St. Jerome with his lion, and the other Fathers of the Church, martyrs, Christian heroes, SS. Stephen, George, Christopher, and so forth. To the left are Mary and Joseph, penitent saints with Mary Magdalen, two groups of holy women (SS. Anne, Elizabeth, Felicitas with her seven sons), the virgin saints Martha, Genevieve, etc., and female martyrs (St. Cecilia and others).

In the dome of the choir is another fresco, by *Picot* (d. 1868), representing St. Vincent de Paul kneeling before Christ on his throne, and presenting children to him. The frieze, also by Picot, represents the seven sacraments. The high-altar is adorned with a handsome Crucifixion in bronze, by *Rude* (d. 1855). The Lady Chapel behind the choir contains a fine group of the Virgin and Child by *Carrier-Belleuse*, and scenes from the New Testament by *Bouguereau:* Annunciation, Visitation, Adoration of the Magi, Adoration of the Shepherds, Flight into Egypt, Meeting of Christ and Mary. — Admirable organ.

The Rue St. Vincent-de-Paul, behind the church, intersects the Boulevard de Magenta, and ends at the **Hôpital Lariboisière** (Pl. B, 23), erected in 1846-53, and called after the countess of that name, who bequeathed 2 900,0 00 fr. to the poor of Paris. The chapel contains the tomb of Mme. de Lariboisière (d. 1851), by *Marochetti*. — A little to the N. of the hospital, beyond the Boul. de la Chapelle, is the handsome church of **St. Bernard** (Pl. B, 23), with its fine spire, erected in 1858-61, by *Magne*, in the Gothic style of the 14th century. In the square in front of the church is a pretty bronze figure of a woman feeding poultry.

A little farther on the Rue Lafayette is joined on the W. (left) by the *Rue de Chabrol*, in which is the notorious 'Fort Chabrol', which defied the police for so many days in 1899. Then, on the right, we pass the *Square de Montholon* (Pl. B, 21), embellished with two bronze groups: Eagle and vulture contending for the carcase of a bear, by *Caïn;* and a Mountebank with a monkey ('Monnaie de singe'), by *Roland*.

At No. 28 Rue de Montholon died Méhul, the composer, in 1817.

In this part of the Rue Lafayette are a number of old curiosity shops. No. 61 is the office of the '*Petit Journal*', which claims to have a daily circulation of 1,100,000, *i.e.* the largest in the world.

The quarter extending to the S. of this point towards the Boulevards is, especially in the neighbourhood of the latter, affected by members of the 'haute finance', many banks and handsome private residences being situated there. On the left, where the *Rue Drouot* (p. 82) begins, are the offices of the '*Figaro*' with a graceful façade

in the style of the Spanish Renaissance and a statue of Figaro by *Amy*. The *Rue Laffitte* and the *Rue de la Chaussée-d'Antin* (p. 81) are the principal streets in this neighbourhood.

At No. 6 Rue Drouot (Pl. B, 21) is the old *Hôtel de Daugny* (1753), now the *Mairie of the 9th Arrondissement*, with a monument of Voltaire by *E. Lambert*. — In the *Place St. Georges* (Pl. B, 21) was the residence (No. 27) of Thiers, rebuilt at the expense of the government after it had been fired by the Communards in 1871. The fountain which adorns the Place is to be converted into a *Monument to Gavarni* (see below), by D. Puech. — A tablet at No. 42 Rue de la Chaussée-d'Antin marks the house where Mirabeau died in 1791. Josephine de Beauharnais lived at No. 62 and General Foy died there in 1825 (inscription). No. 2 (*Restaurant Paillard*, see p. 15) was the barracks of the Garde Française; Rossini occupied it in 1868. In this street also lived Mme. d'Epinay, Grimm, Necker, Mme. de Staël, Mme. Récamier, and other celebrities.

At the N. end of the Rue Laffitte appears the church of —

Notre-Dame-de-Lorette (Pl. B, 21), erected in 1823-36 by *Hipp. Lebas* in the simple style of an early-Christian basilica. The tympanum of the Corinthian portico is adorned with figures of Faith, Hope, and Charity, by *Foyatier*, *Lemaire*, and *Laitié*.

The Interior is more elaborately decorated than the character of a basilica would warrant. The Frescoes in the four corner-chapels are, however, admirable in their classical restraint. To the right are the Baptistery, by *A. Roger* (ca. 1834), and the Chapel of the Eucharist, by *Périn* (1852); to the left are the Chapelle des Morts, by *Blondel*, and, at the end, the Lady Chapel, by *Orsel*. — The smaller chapels contain paintings by *Hesse*, (Adoration of the Shepherds), *Johannot* (St. Hyacinth), *Devéria* (Apotheosis of St. Genevieve), *Schnetz* (frescoes), and others. — The frescoes in the nave and on the triumphal arch represent the Four Major Prophets and scenes from the life of the Virgin, by *Dubois*, *Monvoisin*, and others. — In the choir: on the left, Presentation in the Temple, by *Heim*; on the right, Jesus teaching in the Temple, by *Drolling*. In the apse: Madonna enthroned and (dome) Coronation of the Virgin, by *Picot*. In the spandrels, the Evangelists, by *Delorme*. — Fine music at the evening-services in May, the Madonna's month ('mois de Marie').

Notre-Dame-de-Lorette is associated with the 'lorettes', with whom this quarter abounded, and whose types were so happily hit off by Gavarni (1801-66), the celebrated caricaturist.

The Rue de Châteaudun leads from Notre-Dame-de-Lorette to the W. to the church of La Trinité (p. 208). — In the Rue de la Victoire, running parallel on the S., is a *Synagogue* in the Neo-Romanesque style, built by Aldrophe in 1865-74.

Between the churches of Notre-Dame-de-Lorette and La Trinité, in the Rue de La Rochefoucauld, No. 14, is the **Musée Gustave Moreau** (Pl. B, 21), occupying the house of that artist (d. 1898). It contains about 700 paintings (some of them unfinished) and 4000 drawings by this original painter, whose works, much as their merit has been discussed, possess an undoubted charm of their own. The museum, which is well arranged, is open daily 10-4 except Mon. (visitors ring the bell). Director, M. Rupp. Catalogue (1902), 1½ fr.

The collections are exhibited on the second and third and ground-floors. The upper floors should be seen first as they are principally devoted to the paintings. — On the landing of the 1st floor: Œdipus and the Sphinx, Persian Poet and the Unicorn.

Second Floor. — Wall to the right of the staircase: 18. Tyrtæus

singing during the battle; *19. Penelope's wooers; 20. The Argonauts. Rear wall, 21. Moses; 23. Apollo deserted by the Muses; *25. Daughters of Thespius; 28. Hesiod and the Muses; 30. Messalina; *32. The Magi; 35. Punishment of Prometheus; 37. The mystic flower. Left wall: 39. The Chimeræ; 43. Leda; 48. Good Samaritan; 47. Magdalen at the foot of the Cross. Opposite the 1st window, Semele. Window wall. 57. Scourging of Christ; 58. Helen on the ramparts of Troy; 63. Eve; 62. Finding of Moses; 66. Poet and Siren. Above are smaller pictures: from right to left, *26, *31. Hercules and the Lernæan hydra; 36. Moses in the bulrushes.

Third Floor. — *Room I.* Wall behind the staircase, from left to right: 93, 104. Leda; 94. Unicorn; 109 (farther on), Persian poet; 96. Tyrtæus; 97. Petrarch; 98. Messalina; above, 95. Debauch; 100. Galatea; 101, 108. Golgotha; above, *102. Orpheus; 103, 107. Sirens; 105. Ganymede. Right wall (from l. to r.), 78. Good Samaritan; 79. Salome; above, 80. Hercules and the Nemean lion; 81. Angels of Sodom; *83. Dance of Salome; 85. Hercules at the Stymphalian lake; above, 86. Venice. Partition at the end, *70. Triumph of Alexander the Great; above, 71. Death of Sappho; 73. Human life; above, *74. Narcissus; 75. Pasiphaë; 76. Leda. In the middle of the room, on a stand: 69. Portrait of G. Moreau, by himself (1850). — *Room II.* Right wall (from r. to l.), 199. King David; 200. Indian poetesses; *201. Roman slaves thrown to the lampreys; 204. Temptation; *205. Helen on the ramparts of Troy; 206. Hercules and the stag; 208. Magdalen at the foot of the Cross; 211. Daughter of Herodias; 215. Return of the Prodigal Son; 213. Unicorns; 214. St. Sebastian. Entrance-wall, 216. Jupiter and Semele; 219. St. Sebastian; above, 220. Pasiphaë; *222. Salome with the head of John the Baptist; 223. Flight of Darius. Window-wall, 224. Park-scene; 230. Cupid victorious over Death; 234. Portrait of the artist by himself. Rear wall (l. to r.), 183. Fairy and the griffins; above, 185. Apollo and the satyrs; 184. Christ at Gethsemane; 186. Bathsheba; 187. St. Cecilia; 191. Rape of Europa; 193. Delilah; *196. Prometheus. A revolving stand contains (inside and outside) about 440 water-colours (apply to the custodian). — We now descend the three staircases to the —

Ground Floor, principally devoted to sketches and water-colours. — *Room I* (door to the right; lighted by electricity). Drawings of horsemen, warriors, etc. for the Tyrtæus. — Above the doors in the Corridor are studies of old men's heads for Moreau's 'Pietà' at Angoulême. — *Room II* (on the right). Sketches for the Shulamite in the Musée at Dijon, Omphale, Medea and Jason, Leda, etc. Rear wall, Magdalen in the desert; Centaurs. Right wall, Birth of Venus; studies on blue cardboard for the Chimeræ. Above the door are more studies: Adolescence and Death, Hamlet, Delilah, etc. — *Room III* (opposite, to the left). Water-colours. Left wall, 554. Ulysses and the Sirens; 282. Fairy and griffins. To the left of the door, 587. Polyphemus. Above the fireplace, Galatea. On the right, Two heralds; Standard-bearer. To the right of the window, Beheading of John the Baptist. *Salon* (at the end of the corridor). Right wall (from l. to r.): above, Polyphemus; Sappho throwing herself from the rocks; Angel guarding a city; St. Joseph (for the Pietà at Angoulême); a few sketches, including some youthful work (no mythological subjects). Left wall, 673. Life-size portrait of the Empress Eugénie (youthful work); above (from l. to r.), Narcissus; Orpheus; *Christ at Gethsemane. To the left of the fireplace, Apollo as a shepherd (above); St. John the Baptist; Finding of Moses. To the right of the fireplace, Salome; Circe; Eve. — *Room IV.* Opposite the door, St. Cecilia; Andromeda; The Argonauts (sketch); youthful sketches. Right wall, St. Sebastian (study for the figure at Marseilles); Death of a Crusader; Apollo and the Python. Entrance-wall, Sirens; St. Cecilia; Triumph of Faith; The Magi; Battle of horses; youthful studies.

The church of La Trinité, like Notre-Dame-de-Lorette, stands at the upper end of a street running from the Boulevards, the *Rue de la Chaussée-d'Antin* (p. 206), generally alluded to as the 'Chaussée d'Antin'. The small *Square* in front is embellished with a group of

three fountains, the statues on which represent Faith, Hope, and Charity, by *Lequesne*, after Duret.

La Trinité (Pl. B, 18), a church in the latest Renaissance style, was built by *Ballu* in 1861-67. The façade has a porch with three large arches, above which rises an elegant story with a gallery and a rose of open-work, surmounted by a clock-tower 206 ft. in height, flanked with two lanterns. Over the doors of the porch are enamel-paintings by *Balze*. — The usual entrance is by the door on the right.

Interior. By the side-doors are two tasteful holy water basins in marble, representing Innocence and Purity, by *Gumery*. — The chapels in the aisles are adorned with modern paintings. Left Aisle: Chapelle des Fonts, Adam and Eve expelled from Paradise and Baptism of Christ, by *Françeis*. 2nd Chap., Pietà and Prayer to the Virgin *(Michel Dumas)*. 3rd Chap., Sacred Heart and Good Shepherd *(R. Cazes)*. 4th Chap., Holy Family and Joseph's dream *(E. Thirion)*. — Choir. Behind the high-altar is some good stained glass; the frescoes on each side represent: (r.) Presentation in the Temple, (above) Daniel and David *(Em. Lévy)*; (l.) Assumption and Isaiah and Ezekiel *(E. Delaunay)*. The marble group of the Madonna and Child is by *Dubois*. — Right Aisle. 4th Chap. (near the choir), Death of St. Denis and St. Denis carrying his head *(D. Laugée)*. 3rd Chap., St. Genevieve distributing food to the Parisians and Believers praying before her relics *(F. Barrias)*. 2nd Chap., St. Vincent de Paul converting the galley-slaves; above, Madonna and Child, St. Vincent succouring the inhabitants of Lorraine, by *Lecomte du Nouy*. 1st Chap., Intercession for the souls in Purgatory, Entombment *(P. Brisset)*. — **La Trinité has a good choir and organ.**

The *Rue St. Lazare*, which starts from the W. side of the square, forms the S. boundary of the Quartier de l'Europe, so called because most of the streets are named after European capitals.

In the Rue de Clichy, to the left of the church, is the *Casino de Paris* (p. 38), built on the site of a house once belonging to the Duc de Richelieu. The Rue de Londres, which ascends from La Trinité to the right of the Rue St. Lazare, leads almost straight to the Parc Monceau (p. 217), viâ the curiously shaped *Place de l'Europe* (Pl. B, 18), formed by the junction of six streets above the line of the Chemin de Fer de l'Ouest, behind the Gare St. Lazare.

The Gare St. Lazare (Pl. B, 18; see p. 29), which is reached from the Boulevards more directly viâ the Rue Auber and Rue du Havre, is a large and handsome building, remodelled in 1886-89 on plans by *Lisch*. It consists of two main parts, connected by a long open hall, and of the *Hôtel Terminus* (p. 4) in front, facing the street, and concealing the rest. The pavilion in the Rue d'Amsterdam is for the main line traffic, the other part, in the Rue de Rome, for the Chemin de Fer de Ceinture and for the Lignes de Banlieue. The waiting-rooms are on the first floor; the registration of luggage takes place on the groundfloor, on which are the principal exits.

Montmartre.

The most direct way of reaching the basilica of the Sacré-Cœur (p. 209) from the central quarters is to go by the *Métropolitain* (as shown at p. 203) to the Place d'Anvers (Pl. B, 20; see Appx., p. 37), and then to walk through the Rue de Steinkerque to the (3 min.) Place St. Pierre (p. 209), to the left of which is the cable-tramway ascending to the Sacré-Cœur. — From the centre to the Cemetery of Montmartre: by the *Métropolitain* (as at p. 203)

to the Place Blanche (Pl. B, 17; see Appx., p. 37), and thence by the Boul. de Clichy (opposite the station) and the Avenue Rachel (to the right), passing on the right the Moulin Rouge (p. 39); 3 min. walk.

Restaurants, see p. 19.

The heights of Montmartre are situated to the N. of the exterior boulevards. They may be ascended from St. Vincent-de-Paul (p. 204), Notre-Dame-de-Lorette (p. 206), or La Trinité (p. 208).

The exterior boulevards offer little of interest. In the Boul. de Rochechouart (Pl. B, 20), to the E. of the large *Collège Rollin*, is the small *Place d'Anvers*, which is embellished with a column bearing a bronze *Statue of Armed Peace*, by Coutan, and with bronze statues of *Sedaine* (1719-1797) and *Diderot* (1713-1784), by Lecointe. Opposite the college is the *Théâtre Victor Hugo* (p. 38). Farther to the E. the dome of the *Magasins Dufayel* (Pl. B, 23) is conspicuous. The façade on the other side, in the Rue de Clignancourt, near the Butte Montmartre, has sculptures by Falguière and Dalou.

Cabs bound for the Butte Montmartre generally ascend by the Boulevard de Clichy and the Viaduc Caulaincourt (p. 211). — Foot-passengers should take one of the side-streets to the N. of the Collège Rollin leading to the *Place St. Pierre* (Pl. B, 20), and thence follow the Rue Foyatier to the left. The summit is reached by streets with steps. — There is also a route ascending in zigzags, besides a cable-tramway (see below). The route passes above the Place, and skirts the *Square de la Butte Montmartre* covering the S. and E. slopes (a cascade falls from the rocks in summer). The tramway (*funiculaire*; 10 c. up, 5 c. down) starts from the omnibus-station (to the left as we come from the Rue de Steinkerque, and to the right of the *Métropolitain* station in the Place d'Anvers, see above).

The **Butte Montmartre** is a hill famous in the annals of Paris, rising to a height of 330 ft. above the Seine. According to tradition, St. Denis, the first bishop of Paris, and his companions suffered martyrdom here in 270, and the name of the hill is supposed to have once been *Mons Martyrum*. Others derive the name from *Mons Martis*, from a temple of Mars which is said to have stood on this site.

The heights of Montmartre dominate the whole of Paris. It was from this eminence that Henri de Navarre, who became Henri IV., bombarded the city in 1589 when it was in the hands of the Ligue, the hostilities ceasing only on the death of Henri III., whereby the French crown reverted to the besieger. Here also took place the final struggle between the French troops and the Prussian and Russian allies in 1814. On 18th March, 1871, the insurgent soldiers, having assassinated the generals Clément-Thomas and Lecomte, took possession of the cannon on Montmartre, which had been entrusted to a body of the National Guard. Thus began the Communard rebellion of 18th March to 28th May, 1871. The insurgents were dislodged by the victorious troops on 24th May, and the batteries of Montmartre were then directed against the Communards who occupied the Buttes-Chaumont (p. 235) and Père-Lachaise (p. 237).

The Basilique du Sacré-Cœur (Pl. B, 20), crowning the summit of the hill, was begun in 1875 and, though still unfinished, has been used for service since 1891. It is an imposing edifice in the Ro-

manesque-Byzantine style, from designs by *Abadie*, and is surmounted by a large dome, about 260 ft. in height, with a clock-tower 360 ft. high behind. The progress of the building has been slow, for very extensive substructures were required, costing 3,500,000 fr., and though 30,000,000 fr. (1,200,000 *l.*) have already been expended, much has yet to be raised by subscription.

The entrance is to the right of the upper station of the 'funiculaire' (p. 208). Admission is free, but 25 c. are charged for showing the crypt and 50 c. for the ascent of the dome (see below). The facade is shortly to be embellished with two sculptured reliefs: Christ and the Samaritan Woman, by A. d'Houdain, and Mary at the house of Simon, by L. Noël. The tympana of the porches are also to be enriched with reliefs: Spear-thrust of Longinus, by Barrias. Moses striking the rock, by Fagel, and St. Thomas touching the Saviour's wound, by H. Lefèvre. A statue of the Sacré-Cœur, by Michel, will adorn the niche over the main porch. The interior decoration is still far from complete. The scaffoldings have not been taken down, and service is held in the crypt.

To the right of the façade, in a temporary shed, is the huge bell known as the '*Savoyarde*', presented by the province of Savoy (adm 50 c., 25 c. on Sun. and holidays). It is 10 ft. high and 19 tons in weight without the tongue, dimensions exceeded only by those of the great bell of Moscow (19 ft. high and 200 tons in weight).

The entrance to the *Dome* (ticket-offices to the right and left at the top of the steps) adjoins the W. door of the church. It affords a magnificent *View of Paris, as good from the second platform as from the top of the lantern (a fatiguing and useless climb of 94 steps).

The principal features from left to right are as follows: immediately below, the dome of the Maison Dufayel (p. 209); in the foreground, St. Vincent-de-Paul and the Gare du Nord; farther off, the Buttes-Chaumont, the two towers of Belleville, the tower of Ménilmontant, and Père-Lachaise with its 'sugar-loaf' and crematorium; to the right, nearer us, the Mairie of the 10th arrondissement; beyond St. Vincent-de-Paul, the campanili of St. Ambroise, the Colonne de Juillet, and the dome of St. Paul's; in front, the Chapelle des Arts et Métiers; more remote, still to the right, the dome of La Salpêtrière; St. Gervais, the Hôtel de Ville, Notre-Dame, the Tour St. Jacques, St. Etienne-du-Mont, and the Panthéon; next, St. Eustache and the Halles Centrales, with the domes of the Sorbonne, the Val-de-Grace, and the Observatory; nearer, the twin towers of St. Sulpice, the tower of St. Germain-des-Prés, and the Louvre; in the distance, the tower of Montrouge; then comparatively near, to the right, the imposing Opera House, above which rise the spires of Ste. Clotilde; to the left, the Vendôme Column; again to the right, the dome of the church of the Assumption, the gilded cupola of the Invalides, and the Eiffel Tower (3 M. away); nearer, to the right, the campanile of La Trinité, and the Madeleine; then the dome of St. Augustin, the towers of the Trocadéro, the Arc de Triomphe de l'Etoile, and the fort of Mont Valérien. On the horizon rise the hills of Châtillon, Clamart, and Meudon.

To the W. of the church is a very large *Reservoir* (2,420,000 gal.) with three stories. The water in the first story is pumped up from another reservoir at the foot of the hill, whither it is brought from Bercy. The upper stories are destined for spring-water. Visitors apply to the keeper, to the left. — Behind the reservoir lies the old

church of *St. Pierre-de-Montmartre*, a relic of a Benedictine monastery founded in 1147 by Louis VI., and now undergoing restoration.

To the right of the church is a Mount Calvary, from the old convent of Mont Valérien (adm. 25 c.). — In front of the reservoir, Rue St. Eleuthère 3, to the left of the cable-tramway station, is the *Panorama de Terre Sainte* (Ancient Jerusalem, the Crucifixion), by O. Pichat (50 c.), and on the other side of the Sacré Cœur, Rue Lamarck 18, is the *Diorama of Jerusalem* (adm. 1 fr.; Sun. & Thurs. 50 c.).

At the foot of the Butte, to the N., at some little distance from the Sacré-Cœur, in the Place Ste. Euphrasie (Pl. B, 19), are the church of *Notre-Dame-de-Clignancourt* (1859-63) and the handsome *Mairie of the 18th Arrondissement* (1888-92), in the Renaissance style.

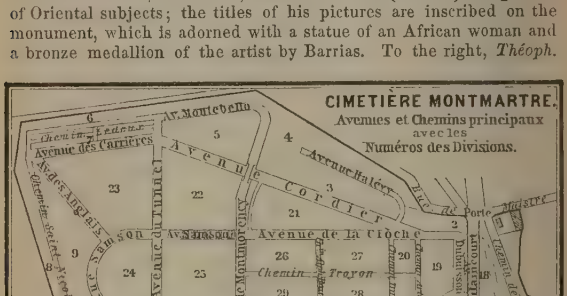
Descending once more to the Boulevards Extérieurs, we follow them to the W. for about $^3/_4$ M., to the Cemetery of Montmartre. At the end of the Boul. de Rochechouart is the little *Cirque Médrano* (p. 38), at the corner of the Rue des Martyrs, on the right of which, in the Impasse Gill, is seen the bust in stone of *André Gill* (d. 1883), the caricaturist, by Mme. Montorgueil. The Boul. de Rochechouart is continued westwards by the *Boul. de Clichy*. The Passage de l'Elysée-des-Beaux-Arts (Pl. B, 20), leading out of it on the right, contains a *Chapel*, destined to be the crypt for a new church of St. Jean, to be erected in the adjacent Place des Abbesses. A large painting by P. Sieffert and P. Rousseau (St. Pierre Fourier teaching the children) decorates this chapel. In the Place is a bronze figure of a Lion roaring. — The short *Avenue Rachel* leads to the right (N.) to the cemetery. This approach was lowered in 1888, when the *Viaduc Caulaincourt* was carried over the cemetery, uniting the Rue Caulaincourt, to the N. of the Butte Montmartre, with the Boul. de Clichy.

The ***Cemetery of Montmartre**, or *Cimetière du Nord* (Pl. B, 17), the second burial-ground of Paris, though inferior to Père-Lachaise, is also worthy of a visit. Hours of adm., see p. 238.

We follow the main avenue in a straight direction to a circular space containing a column surmounted by a funeral urn, below which are interred the victims of the 'coup d'état' of 1852. To the right, on the side next the Avenue de la Croix, is the tomb of *Emile Zola* (d. 1902), the novelist, with a monument by R. Meunier and A. Charpentier. On the opposite side lies the vault of the *Cavaignac Family*, to which belonged the author *Godefroy* (d. 1845) and the general *Eugène* (d. 1857), president of the republic in 1848. The recumbent figure of the former, in bronze, is by Rude. To the right, under the viaduct: *J. Duprato* (d. 1892), composer, bronze medallion by J. Thomas; *Castagnary* (d. 1888), the author, bronze bust by Rodin; *Beyle* (Stendhal; d. 1842), author, medallion after David d'Angers. Farther on, in the Avenue Dubuisson: *Feyen-Perrin* (d. 1888), painter, with a bronze bust and a statue of a fisher-girl strewing flowers, by Guilbert. Under the viaduct, *Jean Gérôme* (d. 1891), with a statue of Grief by J. L. Gérôme.

We now follow the Avenue Dubuisson, beyond the column. By the wall at the end, *Ad. Pollier* (d. 1890), with a bronze statue of a woman strewing flowers, by L. Morice. Near by is the grave of *Francisque Sarcey*, the dramatic critic (d. 1899). We next pass the Avenue de la Cloche, to which we shall return presently (p. 213), noticing only the monument of *Meilhac* (d. 1897), the dramatist, at the corner, by Bartholomé.

The Jewish Cemetery is a little farther on, to the right of the Avenue Cordier. To the left, near the entrance, *Osiris Family*, the vault of the millionaire Daniel Osiris (p. 365), with a colossal statue of Moses, after Michael Angelo, by A. Mercié. Farther on in the Avenue Cordier, on the left, *Gust. Guillaumet* (d. 1887), the painter of Oriental subjects; the titles of his pictures are inscribed on the monument, which is adorned with a statue of an African woman and a bronze medallion of the artist by Barrias. To the right, *Théoph.*



Gautier, the writer (d. 1872), with a statue of Poetry, by Godebski, and the following inscription among others: —

'L'oiseau s'en va, la feuille tombe,
L'amour s'éteint, car c'est l'hiver;
Petit oiseau, viens sur ma tombe
Chanter quand l'arbre sera vert'.

Above, on the right, *Halévy*, the composer (d. 1862), with a statue by Duret. To the left, *Gozlan* (d. 1866), the writer. We mount the steps in front and find ourselves in the Avenue Montebello, which bears round to the right, one of the most interesting in the cemetery. To the left, *Miecislas Kamienski*, a Polish volunteer who fell at Magenta in 1859, with recumbent bronze figure by Franceschi. *Paul Delaroche* (d. 1856), the painter. Behind, *Chas. Maury* (d. 1866),

the composer. *P. Chouvaloff*, a child's tomb with angel by R. Carnielo. Farther on (right), *Marshal Lannes* (d. 1809), Duc de Montebello; *Admiral de Rigny* (d. 1835); *Princess Soltikoff* (d. 1845), a chapel covered with gilding and painting. — Left, *Horace Vernet* (d. 1863), the painter, a marble sarcophagus. The Counts *Potocki*, who died (1863, 1866) in exile; *Ad. Adam* (d. 1856), the composer, bronze bust. About 50 paces along the Avenue des Carrières, on the right, is the tomb of *Hector Berlioz* (d. 1869), the composer, with a medallion by Godebski.

The Avenue du Tunnel used to lead to a portion of the cemetery which is now closed. In this avenue, to the right, *Léon Foucault* (d. 1868), the natural philosopher. Behind it, *J. Garcin*, (d. 1896), musician. A little farther on, *A. de Neuville* (d. 1885), battle-painter, with a bust of the deceased and a figure of France, by Fr. de St. Vidal.

We retrace our steps for a few yards and turn to the right into the Avenue Cordier again. Left, *Henri Murger* (d. 1861), author of the 'Vie de Bohème', with a statue of Youth by Millet. Nearly opposite, *Aimé Millet* (d. 1891), the sculptor. — In a small alley, *Louise Thouret* (d. 1858), with recumbent figure in marble by Cavelier.

We now ascend by the grave of Gozlan and proceed towards the right to the Avenue de Montmorency. Right: *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and their son; medallion by David d'Angers. Adjacent, *Ary Scheffer* (d. 1858), the painter, a chapel in which also rests *Ernest Renan* (d. 1892), author and critic, Scheffer's nephew. In the centre, *Alexandre Dumas the Younger* (d. 1895), with recumbent statue by St. Marceaux, under a canopy. Left: *Cl. Rousset* (d. 1895), with a bronze bust.

We here turn to the left and follow the Avenue de la Cloche. On the right: *Victor Massé* (d. 1884), composer, with bronze ornamentation. To the left: *De Braux d'Anglure* (d. 1849), a bust and bas-relief in bronze. Farther on, *Jules Simon* (d. 1896), philosopher and statesman. Then, a little to the side, *E. Gonzalès* (d. 1887), the writer. In the avenue (left), *Armand Marrast* (d. 1852), member of the government of 1848 and president of the National Assembly. On the right, in the second row of graves, reposes *Heinrich Heine* (d. 1856), the poet, monument and bust, by Hasselriis. In the first row, close by, *Greuze* (d. 1805), the painter. — Farther on, to the left, *Viollet-le-Duc* (d. 1879), architect, and Meilhac (p. 212).

Opposite is the Chemin Duc, crossing the Chemin Troyon, which traverses the most interesting part of the cemetery. Left: *Frédéric Lemaître* (d. 1876), the actor, with bronze bust by Granet; right: *Troyon* (d. 1865), the painter; *Aylaë Didier* (d. 1863), writer. Among the trees, to the left: *R. Deslandes* (d. 1890), dramatist, bust by Guilbert; *Nefftzer* (d. 1876), founder of 'Le Temps', with a bronze statue of Grief, by Bartholdi. Farther on, *Carlotta Patti* (d. 1889), singer, medallion by Lormier. — In the main walk, left: *Clapisson* (d. 1866), composer; *H. Storks* (d. 1866), recorder

of Cambridge, marble monument, with medallion. *Ambroise Thomas* (d. 1896), composer; *Méry* (d. 1866), author, with a statue of Poetry, in bronze, by L. Durand. — In the Chemin Baudin, to the right, *Baudin*, 'mort en défendant le droit et la loi, le 3 déc. 1851: ses concitoyens, 1872'; a handsome recumbent figure in bronze, by Millet (the remains are now in the Pantheon). At the end, *Thiboust* (d. 1867), the dramatist, marble relief by Mathieu-Meusnier. A little to the right, *Martin Bernard* (d. 1883), 'representative of the people', medallion by Mathieu-Meusnier. — To the right of the Chemin Troyon: *Rouvière* (d. 1865), actor; medallion and bas-relief by Préault, representing the deceased as Hamlet. Left, *Chaudey* (d. 1871), editor of the 'Siècle', shot by the Communards; an expressive medallion by Renaudot, with a quotation from the journal. Near by, *Dr. Charcot* (d. 1893). Right, *Ward Family*, with a large Christ in bronze. Left, *Mêne* (d. 1879), sculptor. Right: *Rostan* (d. 1866), professor of medicine; marble figure in high-relief, by Schrœder. *Larmoyer*, also in high-relief. Left, *Marc-Lejeune*, a chapel, surmounted by a sarcophagus with four symbolical statues. Behind, *Duchesse de Montmorency-Luxembourg* (d. 1829), a large obelisk. Right, *Polignac* (d. 1863), artillery-officer, a large and rich chapel.

Those whom time permits may descend to the Avenue Samson by the flight of steps a little farther on. Right: *Samson* (d. 1871), actor, bronze bust by Crauk. Farther on, beyond the Avenue du Tunnel, to the right: *Dupotet de Sennevoy*, 'chef de l'école magnétique moderne', with a fine marble bust by Bracony and bronze ornamentations. Adjacent, to the left, *Gustave Ricard* (d. 1873), painter, with a marble bust by Ferru; to the right, *Ch. Fourier* (see below).

The Avenue Samson bears to the left, and leads back to the Carrefour de la Croix, near the entrance.

At the end of the Avenue des Anglais, the first diverging to the right from the Avenue Samson, are the remains of the composers *Offenbach* (d. 1880), under a rich monument of porphyry with a bronze bust, lyre, and palm, and *Léo Delibes* (d. 1891), with a medallion by Chaplain.

Farther on in the Avenue Samson, to the right, *Ducange* (d. 1833), the author. In the Avenue Travot, to the right, *Delphine Gay* (d. 1855), the wife of Emile de Girardin, founder of the 'Figaro'; *General Travot* (d. 1830), marble bust by Dantan. — Then, in the Avenue Montmorency on the right, *Gustave Nadaud* (d. 1893) the lyrist, and the brothers *Edmond* and *Jules de Goncourt* (d. 1870 and 1896), sarcophagus with medallions.

The Rue de Maistre, which passes by the Jewish Cemetery (p. 212), leads to the Rue Lepic (on the left), where the *Moulin de la Galette* (p. 39) is situated.

From the cemetery we return to the Boul. de Clichy, and, following it to the right, pass a bronze statue (by E. Derré, 1899) of *Charles Fourier* (1772-1837), the founder of Fourierism, the object of which was the establishment of socialistic communities ('phalanstères') in which capital, labour, and talent should combine for the common good.

In the **Place de Clichy** (Pl. B, 17; *Métropolitain* Stat.) rises the *Monument of Moncey*, erected in 1869. This colossal group in bronze, by *Doublemard*, 19 ft. in height, on a pedestal 26 ft. high, adorned with bas-reliefs, represents Marshal Moncey de-

fending Paris, with a dying soldier beside him, in reference to the fact that the marshal distinguished himself in the defence of the capital in 1814.

Opposite the monument of Moncey the *Avenue de Clichy* ascends to the N., and farther on bends to the left, while the *Avenue de St. Ouen* turns a little to the right. To the left of the latter is the little *Square des Epinettes* (Pl. B, 16), with monuments to *Marie Deraismes* (d. 1828-94), who championed the emancipation of women, by E. Barrias, and to *Jean Leclaire* (1801-72), by Dalou and Formigé. Leclaire, a large manufacturer of paints, was the first to introduce the 'profit-sharing' system with his workmen, in the interest of whose health he eliminated the poisonous white lead from his preparations and substituted zinc-white. — **Clichy** (39,521 inhab.) and **St. Ouen** (35,436 inhab.)are uninteresting. The château of St. Ouen, where Louis XVIII. signed his famous declaration of 2nd May, 1814, no longer exists, being replaced by a modern pavilion, and the park is now a *Racecourse*.

A little beyond the Place de Clichy, to the left of the Rue de Clichy, is the *Square Vintimille* (Pl. B, 17), with a bronze *Statue of Berlioz* (1803-1869), by Alf. Lenoir.

The outer boulevards *(Boulevards des Batignolles* and *de Courcelles)* lead on to the W. to (½ M.) the Parc Monceau (p. 217) and (1 M.) the Arc de Triomphe de l'Etoile (p. 75).

In the Boulevard des Batignolles stands the *Collège Chaptal*, a handsome building in stone and coloured bricks, erected in 1866-72 by Train.

9. Western Quarters, to the N. of the Champs-Elysées.

Stations of the Métropolitain: Place de l'Etoile (Pl. B, 12; *I*) and Parc Monceau (Boul. de Courcelles; Pl. B, 15); see Appendix p. 37.

The **Boulevard Haussmann** (Pl. B, 18, 15; *II*), the prolongation of which on the E., from the Rue Taitbout to the Rue Drouot (about 300 yds.), will eventually connect it with the Grands Boulevards, is one of the imposing modern thoroughfares of Paris. In conjunction with the Avenue de Friedland (p. 76), by which it is continued to the (1¾ M.) Arc de Triomphe de l'Etoile, it forms a noble street about 2 M. in length, and is the most direct route from the north-central part of the city to the Bois de Boulogne. It owes its name to Baron Haussmann (p. xxvii).

The CHAPELLE EXPIATOIRE (Pl. B, 18; *II*), in a square on the right, by the Rue Pasquier, was erected in 1820-26, from designs by *Percier* and *Fontaine*, to the memory of Louis XVI. and Marie Antoinette, on the site of the old cemetery of the Madeleine, where their remains lay from 1793 to 1815, when they were removed to the royal vault at St. Denis. The Swiss guards massacred on August 10th were also buried there.

The chapel, which it is proposed to pull down and which is now closed to the public, contains two groups in marble. That on the right, by *Bosio*, represents Louis XVI. and an angel who addresses him with the words, '*Fils de St. Louis, montez au ciel!*' Below is inscribed the king's will. The group on the left, by *Cortot*, represents the Queen supported by Religion, a figure which bears the features of Madame Elizabeth, the king's sister, who was guillotined on 12th May, 1794. Inscribed on the monument is the last letter addressed by the queen to her sister-in-law (comp. p. 178). — Over the portal is an allegorical relief by *Lemaire*, referring to the removal of the ashes to St. Denis.

Farther on, the Boul. Haussmann intersects the Boulevard Malesherbes, from which the *Avenue de Messine* diverges on the right to the S. entrance of the Parc Monceau (p. 217). The *Statue of Shakespeare*, in bronze, by Paul Fournier, erected at this point in 1888, was presented to the City of Paris by Mr. W. Knighton.

The **Boulevard Malesherbes** (Pl. R, B, 18; *II*) is another imposing street, extending from the Madeleine to the fortifications ($1^3/_4$ M.). — To the right in this boulevard rises the church of —

St. Augustin (Pl. B, 15), built by *Baltard* in 1860-68, in a modernised Romanesque style. The building is in the form of an irregular triangle, towards the base of which rises a dome 80 ft. in diameter and 165 ft. in height, crowned with an elegant lantern and flanked with four dome-covered turrets. The portal consists of three arches surmounted by a kind of gallery containing statues of Christ and the Apostles, by *Jouffroy*, above which are a rose-window and a triangular pediment. On the pillars are statues of prophets and doctors of the church, also by *Jouffroy*.

Interior. The church has no aisles, properly so called. The nave preserves its width the whole way back, while the increasing width of the triangle is filled with chapels increasing in depth as they approach the choir. Above are galleries, which are continued under the dome. The nave is covered with a flat ceiling, borne by arcades of open iron-work, and the columns terminate in figures of angels. The high-altar, standing beneath a sumptuous canopy, is placed above a crypt, which also runs under the nave. The very short transepts terminate in chapels. In the nave are two paintings by *D. Maillart:* Baptism of St. Augustine (on the left), Death of St. Monica (on the right). The mural paintings are by *Signol* (in the cupola), *Bouguereau*, and *Brisset;* the stained glass by *Maréchal* and *Lavergne*.

In front of the church is a graceful Monument to Joan of Arc by *Paul Dubois*, a replica of that at Rheims; the inscriptions on the pedestal are in the old-French of the period. In the adjacent square, a bronze group by *Mombur*, representing 'A Rescue'.

About 500 yds. farther on the short *Avenue Vélasquez*, on the left of the Boul. Malesherbes, leads to the E. entrance of the Parc Monceau (p. 217). — At No. 7 Avenue Vélasquez is the **Musée Cernuschi** (Pl. B, 15), bequeathed along with the house containing it to the city of Paris by M. H. Cernuschi. The museum (open Tues., Thurs., and Sun. 10-4) consists of a valuable collection of Chinese and Japanese works of art, of inferior merit to that in the Musée Guimet (p. 221), but interesting on account of the bronzes (upwards of 2400). Keeper, *M. Causse*. No catalogue.

First Floor, to which we ascend by the staircase to the left, leaving sticks and umbrellas. *Rooms I-III.* Furniture, kakemonos, a large bronze vase, figures in earthenware, vases of Bizen pottery (imitating bronze), and porcelain; picture-books, small objects in ivory, bric-à-brac, masks. — *Room IV.* In the middle is a seated figure of the Buddha of Meguro, 14 ft. high, from near Tokio. In front, an enamelled perfume-burner and a desk-case with artistic sword-guards. On the window-side are three statues of Buddha and a large perfume-burner in the form of a dragon. Round three sides of the room, on stands, are fine Chinese and Japanese bronzes, some of great antiquity, especially those on the right wall. The smaller bronzes are in

the glass-cases of the gallery. On the rear wall is a beautifully carved wooden balustrade, perhaps of the School of Zingoro. — *Rooms V-VI.* Porcelain. Bronzes. — A side-staircase now descends to the GROUND FLOOR, where two rooms contain Chinese and Japanese porcelain and stoneware.

The ***Parc Monceau,** or *Parc de Monceau* (Pl. B, 15), enclosed by a very handsome railing, has four entrances, the chief of which is in the Boul. de Courcelles *(Métropolitain Stat.)*, where a small rotunda, also called the Pavillon de Chartres, has been placed.

The park owes its name to a property bought in 1778 by Philippe d'Orléans, surnamed Egalité, father of Louis Philippe, under whose directions it was laid out by *Carmontel* as a garden. It soon became one of the most fashionable resorts of the 'beau monde'; balls, plays, and fêtes of the most brilliant description were celebrated here. It is now a small park, tastefully laid out by *Alphand* (p. xxvii) in the English style.

The park retains a few relics of its old attractions, such as the *Naumachie*, an oval piece of water, flanked with a semicircular Corinthian colonnade, and adorned with a bronze statue of Hylas, by Morice (1880). Not far off is a *Monument to Guy de Maupassant* (1850-93), the author, with a figure of a woman reading at his feet, by Verlet. To the right of the Avenue Van Dyck, near a bubbling spring, is the tasteful marble monument of *Ambroise Thomas* (1811-66), by Falguière; the composer is seated on a rock, Mignon offering him flowers. In the transverse avenue on the right stands the marble *Monument of Gounod* (1818-93), by Mercié (1903); on a lofty pedestal is a bust of the composer, while grouped around are figures of Marguerite, Juliette, Sappho, and a genius discoursing music. Among the other sculptures with which the park is embellished are the Young Faun, by *F. Charpentier;* the Abandoned, by *V. Cornu;* to the right of the main walk, Boy playing with marbles, by *Lenoir;* to the left, the Snake-Charmer, by *B. de la Vingtrie;* Wounded lioness, by *Valton;* farther on, to the right, Wounded Cupid, by *Mabille;* to the left, the Sower, by *Chapu;* to the right, the Mower, by *Gumery;* behind, the Reaper, by *Gaudez.*

From the railings of the Parc Monceau facing the Avenue Van Dyck and the *Avenue Hoche* (Pl. B, 12) we observe the gilded domes of the **Russian Church** (Pl. B, 12), in the Rue Daru. This church was built in 1859-61 in the Byzantine-Muscovite style, from a design by *Kouzmine*, and is in the form of a Greek cross. The church is open on Sun. and Thurs., 3-5 o'clock. The interior consists of a vestibule, a nave, and a sanctuary closed by an 'ikonostasis' adorned with paintings of Christ, the Virgin, and several Russian saints, by the brothers *Sorokine* and by *Bronnikoff*. The rest of the church is adorned with paintings of Scriptural subjects by the same artists and of prophets by *Vassilieff*. — The Avenue Hoche ends at the *Place de l'Etoile* (p. 75).

The **Batignolles** quarter, to the N. of the Parc Monceau, which was incorporated with Paris in 1860, is a favourite residence for artists, and contains many handsome and tasteful private residences. The traveller will find it worth while to inspect the *Rue Prony* (Pl. B, 15, 11), opposite the principal entrance to the park, and several of the side-streets such as the *Rues Fortuny* and *Montchanin*, and lastly the *Avenue de Villiers* and part of the Boul. Malesherbes.

In the *Place Malesherbes* (Pl. B, 14) is a handsome mansion in the style of the 16th century. In the gardens flanking the avenue are bronze figures of the Genius of Music, by Bailly, and the Grief of Orpheus, by Verlet. Farther on is a bronze *Statue of Dumas the Elder* (1824-1870), designed by Gustave Doré; the fine group in front represents Reading, and behind is a Musketeer. The Place Malesherbes is to be further embellished with statues of Dumas the Younger, by Saint-Marceaux, and General Dumas, by A. Moncel, and will then be called Place des Trois Dumas.

In the neighbouring Rue de Tocqueville is the *Ecole des Hautes Etudes Commerciales*, in front of which is a small square with a bronze statue, by Moncel, of *Alain Chartier* (1383-1449), the poet.

No. 145 in the Boulevard Malesherbes is the *Lycée Carnot* (Pl. B, 11, 14), formerly the Ecole Monge. Farther to the N. is the *Place Wagram* (Pl. 11), embellished with a bronze statue, by F. de St-Vidal, of *A. de Neuville* (1835-1885), the military painter. The Place is situated above the Chemin de Fer de Ceinture, not far from the station of Courcelles-Ceinture (Pl. B, 11). Close by is a monument (bust and reliefs) to *Eugène Flachat* (1802-73), the first French engineer to introduce metal in the construction of buildings, executed by A. Boucher.

To the E., near the station of Batignolles, is the *Square des Batignolles* (Pl. B, 14), one of the largest in Paris, but not otherwise interesting. It has two fountains and bronze figures of Circe, by *Michel*, the Gladiator, by *Ferrary*, etc.

The Avenue de la Grande-Armée (Pl. B, 9; *Métropolitain Stat*, Rue d'Obligado, see Appx., p. 37), in a direct line with the Avenue des Champs-Elysées on the E., leads to Neuilly.

Neuilly, a suburb with 37,493 inhab., the N. portion of which was occupied prior to its destruction by the mob in 1848 by the château and park of Louis Philippe, is now covered with numerous tasteful villas. — The Fair of Neuilly, from about mid-June to mid-July, is very characteristic and attracts large crowds from Paris.

Immediately beyond the fortifications is the *Porte Maillot*, the N.E. entrance to the Bois de Boulogne (tramway to the Jardin d'Acclimatation, see p. 232). A monument to *Alfred de Musset*, the poet (1810-57), was erected here in 1904. — To the right is the **Chapel of St. Ferdinand** (Pl. B, 9), a mausoleum in the Byzantine style, erected on the spot where Ferdinand, Duke of Orleans, the eldest son of Louis Philippe and father of the Comte de Paris, breathed his last in 1842, in consequence of a fall from his carriage. Admission daily; visitors ring at No. 13, nearly opposite the chapel (fee). Over the high-altar is a Descent from the Cross, in marble, by *Triqueti*. To the left is the Monument of the Duke, also by *Triqueti*, from a design by *Ary Scheffer*, with an angel by the prince's sister, *Marie d'Orléans* (d. 1839). The stained-glass windows were designed by *Ingres*.

Neuilly is traversed by the broad *Avenue de Neuilly* (Pl. B, 6, 2), the W. continuation of the Avenue de la Grande-Armée. — At the Rond-Point d'Inkermann are the Romanesque *Church of St. Pierre* (Pl. B, 5), and a bronze *Statue of Perronet* (1708-94), builder of the Pont de Neuilly, Pont de la Concorde, etc., executed by Gaudez. Close by is a *Mairie* (Pl. B, 5), built in 1882-85 by *André* in the Renaissance style. In the garden at the back is a bronze statue, by Gaudez, of *Parmentier* (1737-1813), who made his first experiments in the cultivation of the potato at Neuilly.

From Neuilly a handsome *Bridge* (1766-1772) crosses the Seine to the N.E., 2 M. from the Arc de Triomphe (p. 75). On the opposite side of the river, to the right, is *Courbevoie* (p. 332), and to the left is *Puteaux* (p. 332), which are connected by another avenue, ½ M. in length, continuing those above mentioned as far as the Monument de la Défense (p. 333).

10. Western Quarters, to the S. of the Champs-Elysées.

The quickest route from the centre to the Trocadéro and the Guimet and Galliéra Museums is viâ the *Metropolitain* to the Trocadéro Station, changing trains at the Place de l'Etoile (see Appx., p. 37). The Musée du Trocadéro is to the right of the station; the Avenue du Trocadéro (opposite) leads in 5-7 min. to the other two museums. — The *Tramways* from the Hôtel de Ville to Passy (*T J*), to St. Cloud, Sèvres, and Versailles (*T A B*), and from the Rue Taitbout to La Muette (*T N*) may be used, and *Steamboats* also are convenient.

The Musée Galliéra, the Musée Guimet, and the two Musées at the Trocadéro are open at the same hours on Sun. and Thurs. only; though admission may be obtained to the Ethnographical Museum daily except Monday.

At the S.W. corner of the Place de la Concorde (p. 63) begins the *Cours-la-Reine* (Pl. R, 15, 12; *II*, *I*), a promenade formed by Marie de Médicis in 1616, and constituting with the *Quai de la Conférence* a single broad avenue. The quay derives its name from an old gate through which the Spanish ambassadors entered Paris in 1660, to confer with Mazarin on the betrothal of the Infanta Maria Theresa with Louis XIV. — To the right are the *Petit Palais* (p. 69) and the *Grand Palais* (p. 74), between which passes the *Avenue Alexandre Trois* or *Allée Triomphale*, leading to the Esplanade des Invalides (p. 295).

The ***Pont Alexandre Trois** (Pl. R, 15; *II*), at the end of this avenue, is the largest and handsomest bridge in Paris. The foundation-stone was laid by the Czar Nicholas II. in 1896, and the bridge was completed in 1900, by *Résal* and *Alby*, the engineers, and *Cassien-Bernard* and *Cousin*, the architects. The bridge consists of a single flat steel arch 352 ft. in length, and 130 ft. in width. At each end is a massive pylon, 75 ft. high, surmounted by gilded groups of Pegasi led by Fame, by *Frémiet* (right bank) and *Granet* and *Steiner* (left bank); these are flanked by groups representing France at different epochs of history, by *Lenoir* and *G. Michel* (right bank), *Coutan* and *Marqueste* (left bank), and by lions led by children (*Gardet*, right bank; *Dalou*, left bank). The allegorical groups in the centre of the arch are by *Récipon;* on the downstream side are the arms of Paris; on the other those of St. Petersburg.

Farther on, to the left, is the *Pont des Invalides* (Pl. R, 14, 15; *II*), dating from 1827 (restored in 1855), and adorned with Victories by Diéboldt and Vilain.

To the right, at the corner of the Cours-la-Reine (No. 16) and the Rue Bayard, is the house known as the ***Maison François Premier** (Pl. R, 15; *II*), now private property. Francis I. caused this building to be erected at Moret, near Fontainebleau, in 1527, for the reception of Diane de Poitiers, or according to others for his sister Margaret of Navarre, and in 1826 it was transferred to its present site. The style of the façade is quite unique and very unlike that of contemporary buildings. On the groundfloor are three large arched windows, to which the three square-headed windows of the upper

floor correspond. The ornamentation on the pilasters between the windows and at the corners is singularly rich and elegant. Many of the medallion-portraits (including that of Margaret of Navarre, between the arms of France and Navarre) have been restored. The back is also worthy of inspection, but the sides have been modernised. — In the adjoining Rue Bayard, No. 17, is the *Scottish Presbyterian Church* (p. 54).

To the N. of the Cours-la-Reine is the *Rue Jean-Goujon* which attained a melancholy celebrity in May, 1897, owing to a terrible fire at a charity bazaar, in which 132 persons perished. A memorial chapel, called *Notre Dame-de-Consolation (Pl. R, 12; *II*), has been built in the Louis XVI. style, from Guilbert's designs, on the site of the disaster (open 2-4 except Mon. and the first Frid. in each month). The fine diorama in the dome is painted by *A. Maignan;* the sculptures are by *Daillion, Franceschi*, etc. Basreliefs in old silver adorn the Stations of the Cross. There is a monument to the Duchesse d'Alençon. — Close to the entrance of the Rue Jean-Goujon is an *Armenian Chapel*, also from Guilbert's designs.

The **Pont de l'Alma** (Pl. R, 11, 12; *I*), at the end of the quay, was constructed in 1856 and named in memory of the Crimean campaign. The buttresses are embellished with handsome figures of a zouave and a private of the line by *Diéboldt*, and an artilleryman and a chasseur by *Aug. Arnaud*. From the bridge the *Avenue Montaigne* leads to the N.W. to the Rond-Point des Champs-Elysées (p. 74).

The next quay, the *Quai Debilly*, leads to the foot of the Trocadéro Park, passing on the left a foot-bridge (now being widened). We, however, follow the Avenue du Trocadéro on the right.

In the Quai Debilly, which is called after the general of that name who fell at the battle of Jena, at No. 18, is the *Manutention Militaire* (victualling-office), formerly the Savonnerie (p. 323).

The *__Musée Galliéra__*, or *Brignole-Galliéra* (Pl. R, 12; *I*), on the right of the Avenue du Trocadéro, is an imposing building in the Italian Renaissance style, by *Ginain*, erected by the munificence of the Duchesse de Galliéra (d. 1888), who, however, subsequently bequeathed her valuable art-collections to the city of Genoa. The façade towards the avenue is embellished with statues of Sculpture, Architecture, and Painting, by *Cavelier*, *Thomas*, and *Chapu*. There are other sculptures at the sides: to the right, Pan and a bear, by *Becquet*, The Earth, by *A. Boucher;* to the left, Education of Bacchus, by *Perraud*, Patronage and the Future, by *Icard*. — The entrance, which is in the Rue Pierre-Charron (No. 10), is preceded by a small square with a bronze group representing 'Wine', by *Holweck*. The museum contains the nucleus of a municipal art-collection, but is mainly devoted to temporary exhibitions, such as that of modern ivories and 19th cent. work held there in 1903. Open free daily, except Mon., 12-4. Curator, *M. Formentin*.

The Galerie de la Cour, which is entered from both sides of the vestibule, contains sculptures. These are subject to change, but at the moment of writing the arrangement is as follows. On the right, *Demaille*,

Love; *Boisseau*, The harvest of war; *Hugues*, Potter; *A. d'Houdain*, War; *Ch. Perron*, Wreckage; *E. de Gaspary*, Desolation. — On the left, *Vital Cornu*, Archimedes; *Levasseur*, The pearl; *H. Peyrol*, The combat; *E. Chatrousse*, The foster-mother; *Lebuttut*, Cato of Utica; *Pézieux*, Dream of the future.

Vestibule. Marble statues. To the right and left of the door, two large 'Beauvais' vases.

Large Saloon. This and the following rooms chiefly contain *Tapestries*. The best are the five tapestries of SS. Gervais and Protais, hung above the others. These were executed in the studios of the Louvre about 1650-1655, i.e. shortly before the establishment of the Gobelins (p. 323), and represent the flagellation of the saints, after Le Sueur; their execution, after S. Bourdon; the translation of their relics, their appearance to St. Ambrose, and the discovery of their relics, after Ph. de Champaigne. In the upper rows also are: Month of August, from the studios of the Faubourg St. Marcel (17th cent.), after Van Orley's 'Chasses de Maximilien' (see p. 389); Rape of Helen; Ulysses recognizing Achilles, after Coypel (Brussels, 1775-78). Below, from right to left: Achilles armed and consoled by Thetis, after Coypel (Brussels; ca. 1775); Gipsy camp, The falconer, after Casanova (Beauvais; 1770 and 1774); Bivouac, Striking camp (Gobelins; 1763); Snares of Marriage, Repast (Faubourg St. Marcel; ca. 1600); Swoon of Armida (Gobelins, 1739). — The glass-cases contain modern articles which are changed from time to time: porcelain and earthenware by *Chaplet* and *Delaherche;* glass by *L. Tiffany;* pewter articles by *Baffier*, *Desbois*, *Charpentier*, and *Ledru;* chased silver casket by *Barré;* goblet (woman and dog) and tray (Comparison) by *Vernier;* cameo (Autumn) by *G. Lemaire;* another (Idyll) by *G. Tonnelier*. The case in front of the 'Striking Camp' contains enamels by *E. Feuillâtre*. On the left, *Carrier-Belleuse*, Drinking-vessel (Flora and Cupids); *P. Roche*, Death illustrated. Sculptures: *Turcan*, Houdon; *Vital Cornu*, Sweet lassitude; *J. A. Pézieux*, Youth; *Dalou*, Armand Renaud; *Bayard de la Vingtrie*, Pandora; *Baffier*, Jeannette.

Next Gallery. Statue of Diana by *A. Boucher*, in the centre. *Ancient Tapestry:* in the middle, March (Faubourg St. Marcel); to the right, The Endangered Slumber; left, Pan and Amymone (Gobelins). Above, drawings by *Puvis de Chavannes*. Sculpture: *Chatrousse*, History recording the centenary of the Revolution. Below the 'March' is a *Collection of Russian Works of Art*, presented by Baron de Baye: jewelry, silver goblets, weapons, etc. The other cases contain objects of art by *Minot*, *Cazin*, *Tiffany*, and others. The large fireplace at the left end of the room was made at the Ecole Boulle (p. 246). At the right end are more specimens of modern art, by *Carriès*, *Chaplet*, etc. — The Small Rooms at the ends contain a *Tapestry:* Summer (Gobelins) after paintings by Mignard (1678), destroyed with the palace of St. Cloud, and (in the 2nd room) vases and statuettes: *Charpentier*, Song; *Carlès*, Youth; *Rivière*, Salammbô.

Last Room, next the vestibule. Sculptures: *Hercule*, Primroses; *A. Moncel*, Ivy, Love; *Charpentier*, Pewter fountain. Tapestries (in 'low-warp'): Summer and a Pastoral Scene (Gobelins). Also silver-work, enamels, engraved glass, cameos, etc.

In the Place d'Iéna, to the W. of the museum, an *Equestrian Statue of Washington*, by Dan. French, was erected in 1900, at the cost of the women of America (comp. p. 225). Here also is the —

***Musée Guimet** (Pl. R, 12; *I*), a handsome edifice not devoid of originality, with a rotunda at the angle, surmounted by a colonnade and cupola. It contains the extensive and valuable collections presented to the state in 1886 by M. Em. Guimet of Lyons, consisting mainly of a *Museum of the Religions of India and Eastern Asia*, but including also a *Library* and collections of *Oriental Pottery* (comp. pp. 165, 216) and of *Antiquities*. — The museum is open daily, except Mon., from 12 to 5 (4 in winter), and is divided

into the Boissière section and the Iéna section (from the streets on to which they front, see below), but only one section is shown on any one day. Curator, *M. L. de Milloué*. Explanatory labels are attached to the cabinets, setting forth the general divisions, and in certain cases to the individual exhibits. Short illustrated catalogue (1900), 1 fr.; descriptive notice of the objects found at Antinoë, by Al. Gayet (1902). Sticks and umbrellas must be given up (no fee).

Ground Floor. The ROTUNDA contains casts of objects found in Antinoë (Egypt) in 1902. A collection of original objects found in Antinoë in 1903 is also placed here temporarily; it includes the "Mummy of a magician, with a mirror, magical formulæ, etc. (in the case at the end, opposite the staircase).

GALERIE D'IÉNA, to the right: **Chinese Pottery*. — 1st Section: Development of the manufacture. Case 1. Celadon (the earliest specimens) from Nankin (15th cent.). Case 2. Chinese pottery and turquoise-blue enamels manufactured at a high temperature. Case 3. 'Crackle' porcelain. Cases 4 & 5. Modern ware from Nankin and Canton. Case 6. Imitations of ancient porcelain. Flat cases to the left of the entrance: Chinese bottles found in Egyptian tombs of the 19-20th Dynasties (9th cent. B. C.). By the wall, large lacquer screen representing a fête at the Summer Palace. — 2nd Section: Development of colour. Case 7. Earthenware (wrongly styled 'boccaros'), Chinese white, and ancient blue porcelains. Cases 8-13 (as we return). Blue, red, green, yellow, pink, and other varieties. Case 14, to the right, Chinese porcelain with European designs. Central case, ancient carved lacquer-work from Pekin; variously decorated china. — 3rd Section: Chronological collection from the Sung Dynasty (960-1279) to modern times, the finest dating from the time of Khien-Long (1736-69; Case 17).

GALERIE BOISSIÈRE, to the left: **Japanese Pottery* and *Bronzes*, arranged according to artists and provinces. — 1st and 2nd Sections: Case 1a, earliest fayence, porcelain, and earthenware. Case 1b. Korean pottery; in the middle, *Bronze lantern from a temple, large lacquered porcelain vase. Case 2 (to the r. of the door), articles used in the ceremony of making and serving tea. The ritual of this ceremony dates from the 16th cent., and the various gestures and expressions may be used only over the tea. In the centre is the master of ceremonies (Tchadjin). Case 3. Seto. Case 4. Korea and Soma. Cases 5-9. Tokio, Owari, etc. — 3rd & 4th Sections: 'Dagoba' or bronze reliquary, of the 16th cent.; vases and kakemonos (paintings on silk). Cases A-N, contain a collection of 'kogos', or incense-boxes. — 5th Section: Case 13. 'Banko' fayence by the artist Gonzaëmon. Cases 14 & 15. Province of Kaga. Case 16. 'Raku' fayence (black and red bowls standing on a silk cover; 2nd row on the r.); large lacquered vase in fayence. — 6th Section: modern ware from Kioto; Bizen stoneware in imitation of bronze. — 7th Section: fayence made by amateurs, from Hizen, Kioto, etc.; at the end, works by the potter Ninseï (17th cent.); bronze lamp similar to the one at the entrance.

The COURT, reached by a door under the staircase, contains casts of the large door of a Buddhist temple at Sankhi.

The GALERIE DU SIAM ET DU CAMBODGE, at the end of the court, is open only on Sundays, from the first Sun. in December to Easter Sunday, inclusive. It is devoted chiefly to statues of Cambodian deities. Room I (Rotunda). Reproduction of an elephant (Siam); Annamite temple and palace; Indian processional carriage. — Room II. Sandstone statues of Brahman deities. — Room III. Model of the gate of the citadel of Angkor-tom. — Room IV. Collection of Buddha-padas (footprints of Buddha). On the walls of the last three rooms is the cast of a frieze of a royal procession, from Angkor-vat. — To the left of the entrance is the *Salle des Conférences*, where lectures are given in winter on Sun. at 2.30.

First Floor. In the Rotunda is the *Library*. At the entrance are statues of Mondshu and Fughen, the two chief disciples of Buddha, upon a lion and an elephant; and two reliquaries. The *Paintings* in the Rotunda

and following galleries, by Regamey, represent Oriental scenes, religious ceremonies, priests, etc.

The Salle des Parsis, to the left of the entrance to the Galerie d'Iéna, contains a group of Parsees with various implements used in the cult of Zoroaster (Mazda), and a model of the 'tower of silence', at Bombay, in which the Parsees expose their dead to be devoured by vultures, also a picture of this tower.

Galerie d'Iéna, to the right, as we face the staircase: *Religions of India and China.* — Room I. Vedic religion, Brahminism, and the modern Hindu religion (cult of Brahma, Vishnu, and Siva, the triad representing the creating, preserving, and destroying principles). Wood-carvings from chariots of Brahma; articles used in religious services; representations of temples. In the centre is a bronze figure of Lakshmi, the Indian Venus (16th cent.); to the left, a recumbent Vishnu, and Skanda, god of war. — Room II. Buddhism, the worship of Sakya-Mooni or Buddha, the 'perfect sage'. 1st Section: In the centre, bronze *Statue of Siva. Six cases containing objects connected with Brahmanism (centre) and its allied sects, Jainism (case 12) and Buddhism. In Case 8, Ganessa, god of science. Cases 9-11. Statuettes, MSS., sacred books and paintings, articles used in worship. Case 13 (l. of the entrance). Marionettes and ornaments from Java. — 2nd Section: to the left, Lamaism, or Thibetan Buddhism, in which spirits, demons, and magicians play a prominent part. Case 14. Mandala, or representation of the world in bronze-gilt. Cases 15 and 16. Statuettes: Jigsbyed, a god with ten heads, thirty-four arms, and sixteen legs, holding a woman with three eyes; Dakinis, goddesses of evil, with lions' heads and fiery hair. To the right, Religions of China. Case 17. Buddha in his three states: birth, penitence (fine bronze statuette, 18th cent.), and transfiguration; transformations and cult of Kouanyin, god of charity (admirable bronze-gilt statuette, 17th cent.). Case 18. *Drawing dating from 1031, illustrating the legend of the ogress Hariti. Case 20. Kouanyin in his various avatars: man, woman, devil, etc. Case 21. Taoism, or Chinese pantheistic idolatry; statuettes, MSS., coloured drawings, geomantic compasses (for soothsaying); statue of the philosopher Lao-Tse, founder of this religion, on a buffalo (16th cent.). Cases 22, 23. Inferior deities and spirits. Case 24. *Eleven boxwood statuettes (18th cent.), representing celestial deities; paintings on silk; Chinese coins, the most ancient, in the shape of bells or knives, dating from a period prior to 2000 B.C. Case 25. Indian deities. Case 26. Beautiful urns used in ancestor-worship. Case 27. Confucianism, the imperial religion in China, involving ancestor-worship. Central case. Reproduction of the temple of Ava, which belonged to the high-priest of Mandalay (Burma). — Room III. **Salle de Jade* or Gem Room, with numerous articles of jade, a stone highly prized in China, many of which come from the imperial Summer Palace in Pekin. The highly ornate articles resembling croziers are mandarins' sceptres. Many other valuable objects.

Galeries du Fond, looking on the court. The first gallery, which is also divided into sections, contains *Indo-China Collections*, arranged according to their place of origin. 1st Section: Cambodia (mixed Brahminism and Buddhism). — 2nd and 3rd Sections: Laos, Burma, Siam (pure Buddhism), Annam and Tonkin (mixture of Taoism and Buddhism). Statues, statuettes, MSS., books, musical instruments, fans, coins, etc. — 4th Section: Shamanism (witchcraft); Siberian Buddhism; and religion of the island of Amoy (marionettes for mystery-performances). — *Rotunda.* *Model of a temple in Amoy; religious scenes; marionette-theatre. — The second gallery (Salle des Laques) contains the end of the *Japanese Collection*, which begins in the Galerie Boissière: combs, comic statuettes, medicine-boxes, sabres and hilts, lacquered boxes, etc. — We now pass through the Galerie Boissière, in order to begin at the end next the staircase.

Galerie Boissière: **Religions of Japan.* — Room I. 1st and 2nd Sections: fine statue of Ida-Ten, god of prayer and peace. Shintoism (to the left), the national religion, which has no idols but only symbols of the Supreme Being, and the temples of which are always closed; Buddhism, six different sects; statues, statuettes, priests' vestments; fine bronze

statuettes and kakemonos (Cases 5 and 7). At the end of the 2nd section are two statues of the god of travellers, and two bronze vases, with representations of the death and ascension of Buddha. — Room II. Model of a *Mandara or pantheon, with nineteen personages representing the principal Buddhas. The central group represents Dainiti, the highest perfection, and beings who have become 'buddhas', with the eye of wisdom in the centre of their foreheads; those to the right and left represent their transformation into beings whose end is the salvation of souls by gentleness or by violence. Around are brasiers, fountains, gongs, statue of Sakya-Mooni dying. By the walls are seven large statues on pedestals and twelve figures in carved wood, representing the hours of the day and the signs of the Zodiac. — Room III. 1st Section: Japanese and Chinese legends. Curious and grotesque statuettes, often of admirable execution: Case 14, *Devil turned monk in his old age (note the broken horn); bell-bearer with long legs; fox as priest; in Case 15, the philosopher Tekiai breathing forth his soul; in Case 17, gods of good fortune. — 2nd Section: bronze statue of Yiso, guardian deity of children; historical articles, very interesting statuettes; lion and lioness as guardians of a temple (13th cent.); wooden statue of a pilgrim (to the left). — Room IV. Chapel in gilded wood; statues of Amida, one of the immortal 'buddhas'; weapons; statue of Daï-Zouigou; group representing a Japanese duel; bronze lanterns. In the centre, curious figure of the philosopher Dharma rising from his tomb. Behind, bronze statues (18th cent.) including the philosopher as beggar (the little flag in his mouth represents his soul); men with long legs and arms. At the back, some fine large paintings. — Gallery on the right, see p. 223.

Second Floor. The ROTUNDA, supported by caryatides, contains *Paintings* (titles given), by Regamey. Immediately beside the entrance, in a large glass-case, are objects found in the excavations made at Antinoë: *Body of a Greek woman named Thaïs*, clothed in her gala-dress, with gold-embroidered shoes on her tiny feet; roses of Jericho, bouquet of immortelles, jar containing wine from Mike, and necklaces of real pearls found in Thaïs's sarcophagus. Beside it, *Body of the hermit Serapion*, clothed, with enormous iron rings round his arms, legs, and waist, the last connected by a bar with the collar encircling his neck. To the right of the entrance, painted shroud with the life-size portrait of Thaïs holding a cross; in the case farther on, Christian fabrics from Antinoë, and a well-preserved hermit's head; to the left, fragment of a veil from a sanctuary at Antinoë representing Bacchus and a goddess; pagan fabrics from the same source. Then a case containing the costume of a Roman female musician, two lyres, jewels, amulets, etc.; at the end, various objects found in the Roman necropolis at Antinoë, and restored by Paul Gérard. — Opposite Thaïs, on the other side of the rotunda, are two cases with articles found in Egyptian, Roman, Byzantine, and Coptic tombs at Antinoë: *Mummy of Leukyone*, dating perhaps from the reign of Heliogabalus, of the type known as 'white mummies', *i.e.* not embalmed and not treated with bitumen. She is in a dress of greyish yellow and wears a woollen veil; gilded eyes have been inserted; on the forehead a small gold disc; a wreath of leaves binds her black hair, and red leather shoes with gold appliqué-work cover her feet. On the right are an image or emblem of the cult of Isis found with the mummy; twelve Græco-Egyptian figurines; a small naos (cella); phallic collar composed of fifteen Isiac heads of Venus. On the left clothed mummy of a Byzantine lady with foliage twined in her hair; round about are enamelled marguerites and a wooden tablet with the design of an apse, symbol of the Church.

GALERIE D'IÉNA: *Japanese Paintings*, drawings, albums, and engravings (chiefly 18th and 19th cent.), and some admirable sculpture. On the easels, a number of framed drawings and sketches. At the end is a palanquin. Then, *Graeco-Roman Antiquities:* Statuettes of Bacchus, Apollo, Juno, and Æsculapius; busts (fine Greek head by the window to the right; period of Pericles). The case to the left of the entrance contains ancient *Glass from Syria (Durighello Collection); Phœnician, Egyptian, Roman, Semitic, Byzantine, Græco-Syrian, and Arabian glass. End-cases: large Greek vases; Tanagra figurines; sepulchral statuettes in terracotta in attitudes of adora-

tion. To the right of the entrance, Greek and Etrusc n vases. By the window, fragment of a frescoed ceiling, from Pozzuoli. In the adjoining case are fragments of frescoes from Pompeii and pottery from Pozzuoli.

Transverse Gallery (closed). Gallo-Roman bronze vases found at Vienne (France); gold ornaments; cut stones; objects from Armenia, Georgia, Sogdiana, and Cappadocia; fabrics, vases, antiquities. Interesting, though of small intrinsic value, are the curiosities from Korea: statuettes, costumes, litters, catafalque, and other objects relating to funeral rites; weapons.

The Rotunda at the end contains the most interesting part of the Korean collection: groups of figures, furniture, and paintings. — Turning back, we enter the —

Galerie Boissière: *Egyptian Antiquities.* Coffins with mummies; objects found in graves (canopic vases, case 4); reproductions of sepulchral paintings (ca. 2500 B.C., descriptions at the sides). To the right of the entrance: shoes, quivers, leg-armour, combs, etc., found at Antinoë; marble statue of Diana of Ephesus (copy executed in the 17th or 18th cent.); small bronzes; historical and sacrificial articles; deities; statue of Isis; royal figurines (enamelled); Assyrian cylinders and engraved stones; at the end, Alexandrian deities, objects pertaining to the cult of Isis elsewhere than in Egypt. Cases on the left. Objects found at Antinoë: Portraits painted on plaster and a female sepulchral mask. Cases on the right (4th section). More objects from Antinoë. Right wall, Egyptian portrait, presented by the Egypt Exploration Fund; wooden statue (copy: original at Cairo) of the 'Sheik el-Beled' (village-mayor), one of the oldest Egyptian carvings. Case 12 (from Antinoë). Mummy-mask, sepulchral statuettes, alabaster vases, terracotta figurines, fayence, glass, shoes, fabrics. Then, Phœnician stelæ from Sidon and Central Asia.

In the hall which is used as an annexe to the museum a collection of pottery, lace, fabrics, jewelry, etc., brought from Russia by the Baron de Baye in 1903, finds a temporary place.

A little to the right of the Musée Guimet the Avenue d'Iéna passes the *Place des Etats-Unis* (Pl. R, 12; *I*), at the other end of which is a fine bronze *Group of Washington and Lafayette*, by Bartholdi, presented by several Americans in 1895 in commemoration of the aid of France in securing the independence of the United States. Thence the Rue Galilée leads to the left to the Avenue Kléber, not far from the Trocadéro.

The *Trocadéro (Pl. R, 8; *I*) is a height on the right bank of the Seine, opposite the Champ-de-Mars, bearing the name of one of the forts of Cadiz captured by the French in 1823. Napoleon I. contemplated the erection of a palace here for the king of Rome, but it was not until the Exhibition of 1867 that the site was levelled, the construction of the present edifice and the laying-out of the park being postponed until that of 1878.

The *Avenue du Trocadéro* ends at the top of the eminence, in the *Place du Trocadéro* (Pl. R, 8, 9, *I*; tramways and Métropolitain, see p. 219), behind the palace. This Place is the converging-point also of the *Avenue Kléber*, coming from the Arc de Triomphe de l'Etoile (p. 76), the *Avenue Malakoff*, coming from the Av. du Bois de Boulogne (p. 230), and the *Avenue Henri-Martin*, coming from the Bois itself (p. 230). — The *Avenue d'Iéna*, on the other hand, leads from the Musée Guimet to the park in front of the palace.

The **Palais du Trocadéro** (Pl. R, 8; *I*) is a huge building in the Oriental style, designed by *Davioud* and *Bourdais*. The cen-

tral portion consists of a circular edifice, 63 yds. in diameter and 180 ft. in height, flanked by two minarets 105 ft. high and two curved wings furnished with galleries, 220 yds. in length, the whole edifice thus presenting the appearance of an imposing crescent. The terrace in front of the central building is embellished with six figures in gilded bronze: Europe, by *Schoenewerk*, Asia by *Falguière*, Africa by *Delaplanche*, N. America by *Hiolle*, S. America by *Millet*, and Oceana by *Moreau*. Below the terrace gushes forth a large *Cascade, which descends to a huge basin surrounded by a bull, a horse, an elephant, and a rhinoceros in bronze, by *Caïn*, *Rouillard*, *Frémiet*, and *Jacquemart*. Under the arches flanking the cascade are allegorical figures of Water, by *Cavalier*, and Air, by *Thomas*. On a level with the spring of the dome is another gallery adorned with thirty statues representing the arts, sciences, and various industries. The dome itself is surmounted by a colossal statue of Fame, by *A. Mercié*.

The *Galleries* (café-buffet) and *Balconies* command an admirable *View of Paris (best at sunset). Visitors may ascend by a lift (50 c., on Sun. 25 c.), in the N.E. tower. Concerts are often given in the elaborately-decorated *Salle des Fêtes*, which contains an immense organ by Cavaillé-Coll and has seats for 6000 persons (adm. at other times by order from the secretary of the Beaux-Arts, Rue de Valois 3, Palais-Royal).

The Palais du Trocadéro contains important museums of Comparative Sculpture (casts) and of Ethnography. — The **Musée de Sculpture Comparée**, or *Musée des Moulages*, occupies the left wing, next to the Place, and part of the right wing of the building. Open as a rule 11-5 from May 1st to Sept. 30th, at other times 11-4 (closed on Mon.). The casts illustrate different phases of sculpture, from Romanesque to Gothic, developed by French art, and are arranged chronologically. Explanatory labels are attached to each cast. The rooms are designated by letters (A, B, etc.: corresponding letters in the catalogue). Catalogue (1900) 1 fr.; Illustrated Catalogue of the Monuments of the 14-15th cent. (1892) 4 fr. Curator, *M. Enlart*.

The **Musée Cambodgien**, or *Musée des Monuments Khmers*, is situated in the other wing of the palace, beyond the Rotunda and after Room N. of the Musée de Sculpture Comparée. The shortest way of getting from one wing to the other is to pass through the Place. — This collection, which is open at the same hours as the museum of casts, consists of original sculptures, casts, and reproductions of Monuments of the Khmers, the ancient inhabitants of Cambodia. Though fantastic in conception, their ideas of art were not without grandeur. Their subjects were taken chiefly from the animal and vegetable kingdoms, the 'naga', a colossal hydra with seven heads, the three-headed elephant, and the lion being the favourite motives. The oldest Khmer monuments are believed to date from the 4-6th cent. of our era.

Room I. At the end of the room the entrance to a Khmer sanctuary is reproduced, with a statue of Brahma in the middle. Right wall, false door from Prah Kou (9th cent.) flanked by 'apsaras' or deified bayaderes (Loley); farther on, Brahman deity seated on a seven-headed 'naga' (Prakhan). Opposite the door, reconstructed turret from the temple of Baïon at Angkor-tom (Siam), adorned with the quadruple face of Brahma. Left wall, false door from Me Boune; execution of a condemned man by an elephant, bas-relief from Prakhan. — Room II. The case to the left contains an ancient helmet from Phnom-Penhan; an antique Khmer statuette (Travinh); Vedic Trimurti, in bronze; funeral vases and urns from Angkor. Farther on, reproduction of the main entrance to the temple of Angkor-vat. Then small bronzes; silver plaquettes with reliefs of Buddha. Rear wall, reconstruction of a gallery (painted in colours) from the sanctuary

of Angkor-vat; above the door, Devas and Assuras churning the sea. To the right are monuments from Beng-Mealea. — Room III. Continuation of the Angkor-vat gallery. Between the doors is a polychrome relief of a royal barge. On the wall to the right, relief of a princess borne in a palanquin, with her suite. A large glass-case contains a *Relief of the temple of Baïon (p. 226), painted and gilded, on a scale of 1:100. — Returning to Room II, we descend the staircase to the Lower Ground Floor, devoted to larger Cambodian antiquities. In the middle is a colossal naga supported by yaks and gods.

The **Ethnographical Museum** is on the first floor, behind the rotunda. It is generally open on Sun., Tues., and Thurs. 12-4 or 5, but may be seen also on Wed., Frid., and Sat. after 1 p.m. by feeing the custodian. It is reached by the staircases opposite the entrance to the Musée de Sculpture Comparée. The exhibits are labelled. Arrangement frequently changed. Curators, *Dr. Hamy* and *M. Landrin*.

The staircases are lighted by handsome stained-glass windows (inscriptions). We begin on the left side, coming from the Place du Trocadéro. — 1st Vestibule. Casts of statuary from Santa Lucia Cosumalhuapa (Honduras); Indian hut from Terra del Fuego; objects from *Oceana* and *Africa*, models of natives, constructions, etc. — Room on the left of the staircase, or on the right as we return. *Africa*. Great variety of objects from N. (Algeria, Tunis), S., and Central Africa. In the middle, plans in relief of Algerian tombs and of a subterranean palace in Tunis; curious statues of three kings of Dahomey and a deity of Whydah. — Galleries on the opposite side. *America*. Left-hand gallery: Canoes used by Indians on the Orinoco, twenty-one figures of male and female Indians; rude sculptures, fabrics, utensils, vases, etc. Main gallery. 1st section: Indian tribal figures, weapons, etc. from the Guianas. The three following sections are devoted to mummies, vases, and other objects from Peru and Ecuador. 5th section: similar objects from Venezuela, Colombia, and Central America. 6th section: sculptures, flints, and bronze axes from Mexico. In the centre, facsimile of a Mexican MSS. 7th section: Mexican antiquities continued, including a curious terracotta statue with pastillage decoration of a Toltec divinity. 8th section: flints, weapons, and vases from New Mexico, California, etc. 9th section: figures, textiles, and so forth, of Indian communities in the United States and Canada. — 2nd Vestibule. *Europe*. Curiosities from Italy, Greece, Spain, Switzerland, Galicia, Servia, Albania, Germany, Sweden, Norway, Lapland, Iceland, Russia, and Finland. — In the next Room: *France*. Curious specimens of *Costumes, ornaments, and implements: on the right, Shepherd from the Landes; Woman from Aube; Breton interior (12 figures); Breton head-dresses; left, Group from Ariège; right, head-dresses and utensils from Alsace and Lorraine; Group from Savoy; Woman from the district of Bourges; Auvergne interior (11 figures); Mountaineer from Aveyron; left, Group from Normandy; right, Lapidary of St. Claude and woman of Besançon; Burgundian interior; Groups from the Pyrenees and the Alpes Maritimes.

The staircase on this side is occupied with objects from Turkey, Portugal, the Balearic Isles (cyclopean monuments), Labrador, Alaska, and Greenland; models of two Esquimaux. — A gallery on the 2nd floor (closed) is to be appropriated to exhibits from Oceana.

The Parc du Trocadéro slopes down from the palace to the Seine. — To the left of the Trocadéro is the *Aquarium*, properly a fish-breeding establishment (tench, salmon, etc.), open daily except Mon.; entrance Quai Debilly. Above is a small garden in the Japanese style. The public are not admitted, but it can be viewed from the upper part of the park.

Below the middle of the park the Seine is crossed by the **Pont d'Iéna** (Pl. R, 8; *I*), constructed in 1809-13, by *Lamandé*, to commemorate the victory of that name (1806) and widened by 33 ft.

in 1900. It is adorned with eagles and with four colossal horse-tamers (Greek, Roman, Gaul, and Arab). Beyond the bridge is the *Champ-de-Mars* (p. 304), with the *Eiffel Tower*.

Passy, in which the Trocadéro is situated, is connected with the left bank of the Seine by the *Ponts de Passy* and *de Grenelle* (p. 229). Its lofty and healthy situation and its proximity to the Bois de Boulogne have long made it a favourite place of residence, and it contains numerous handsome private mansions.

On the height to the left, near the palace, is the **Cemetery of Passy** (Pl. R, 8; *I*), with some fine monuments. Entrance, No. 2 Rue des Réservoirs, to the right of the steps. Immediately to the right, inside, is the mausoleum of *Marie Bashkirtseff* (d. 1884), by Emile Bastien-Lepage. An avenue on the left of the central avenue leads to the fine monument of the Henri Laurent family, by *Theunissen*. In a corner to the right, at the end of the avenue, is the tomb of Jane Henriot, the victim of the fire at the Théâtre Français (see p. 88), with a tasteful marble bust by *Puech*.

The Avenue Henri-Martin (Pl. R, 8, 9, 6; tramway TN) is the principal thoroughfare of Passy. It continues the Avenue du Trocadéro, and leads to the Bois de Boulogne (1 M.). About half-way down the Avenue, on the right, are the large *Lycée Janson de Sailly* (Pl. R, 9, 6) and, a little farther on, the *Mairie of the 16th Arrondissement* (on the left), the latter of which contains paintings by Ch. Chauvin. Farther on, to the right, between this Avenue and the Avenue Victor-Hugo, is a square with a *Statue of Lamartine* (1790-1869), in bronze, by M. de Vasselot (1886), adjoining which is the *Artesian Well of Passy* (covered). At the point where these avenues meet, a few yards beyond, is the *Avenue du Trocadéro Station* (Pl. R, 6) of the Chemin de Fer de Ceinture.

The *Ligne du Champ-de-Mars*, which at first runs parallel to the Ceinture, diverges to the left at this station, passing under the heights of Passy. There are stations in the Rue de Boulainvillers (Pl. R, 5) and on the quay of the right bank. The line then crosses the Seine to the *Allée des Cygnes*, by the bridges mentioned on p. 229, and goes on along the Ligne des Moulineaux to the Champ-de-Mars (p. 304).

In the Rue Singer, at the corner of the Rue Raymond (Pl. R, 5), is a tablet with an inscription to the effect that *Benjamin Franklin* lived here in 1777-85, when envoy to France, and placed on the house the first lightning-conductor ever made in France.

The *Porte de la Muette*, at the end of the Avenue Henri-Martin, is one of the chief entrances to the *Bois de Boulogne* on this side. The pretty park of *La Muette* (Pl. R, 5) is closed to the public.

In the time of Louis XIV. this was a hunting-lodge. Philippe d'Orléans, the regent, built a one-storied house there for his daughter, the Duchesse de Berry, who rendered it famous by her 'après-dîners de la Muette'. The second story and the garrets were added by Louis XV., who held high revels there; it is associated with the residence of Mme. Dubarry and afterwards of Louis XVI.

Near it, on the S.W., is the *Ranelagh*, a triangular grass-plot occupying the site of the public establishment of that name, which was famous at the end of the 18th century for its fêtes, and was constructed by order of Marie Antoinette on the model of its London

namesake. Near the tramway-office is the handsome *Monument of La Fontaine* (1621-95), with his bust, a statue of Fame, and figures of the fabulist's favourite animals, in bronze, by Dumilâtre. Adjacent, to the left, a statue of Caïn by *Caillé;* to the right, a Fisherman, with the head and the lyre of Orpheus, by *Longepied;* 'Fugit Amor', by *Damé*, etc. A military band plays here on Thurs. in summer (see p. 41).

Auteuil, a quiet suburban district with numerous villas, like Passy, lies to the S.E., between the Seine and the Bois de Boulogne. A pleasant route leads thither from the Ranelagh, passing between the lakes in the Bois de Boulogne (p. 231) and the racecourse of Auteuil (p. 232). It may also be reached from the station of Passy viâ the handsome *Rue Mozart* (2/3 M.; Pl. R, 5, 4), which is traversed by a tramway. From the station of Auteuil, near the Bois (Pl. R, 1), tramways run to the Madeleine, St. Sulpice, and Boulogne (p. 338). Here also begins the immense **Viaduct* of the Chemin de Fer de Ceinture, 1 1/4 M. long, constructed throughout of masonry, with several galleries for foot-passengers beneath the line, and 234 arches. It ends with the **Pont d'Auteuil* or *du Point-du-Jour* (Pl. G, 4), where the viaduct proper rises between two carriage-roads.

In the Rue d'Auteuil, No. 2, Molière's villa once stood. To the right, Rue Boileau 12, is the *Etablissement Hydrothérapique d'Auteuil*, occupying the site of Boileau's house. The Rue d'Auteuil ends at the Romanesque church of *Notre-Dame-d'Auteuil*, restored in 1877-81 by Vaudremer. In front is the simple monument of the chancellor *Fr. d'Aguesseau* (1668-1751); to the right, the *Maison Chardon-Lagache*, and behind are the handsome *Institution Ste. Périne* and the *Maison Rossini*, three charitable houses. The *Pont Mirabeau* (Pl. R, 4), an iron bridge with statues by Injalbert (1895-97), crosses the Seine at the end of the Rue Mirabeau.

To the S.W. of the Porte d'Auteuil, on the S. margin of the Bois de Boulogne, lies the *Etablissement Horticole* or *Fleuriste* (Pl. R, 1), a large municipal nursery-garden for the supply of plants for the public promenades of Paris (open daily, 1-6, in the second half of April when the azaleas are in blossom; at other times by permission of the director, at the Hôtel de Ville). — Near the Gare d'Auteuil is the *Vélodrome du Parc-des-Princes* (p. 42).

We may return from Auteuil either by the Chemin de Fer de Ceinture (*Point-du-Jour* Stat. on the right bank, or *Javel* on the left; see the Appx., p. 39), by tramway (p. 219), or by steamer (Appx. p. 40). — At the lower end of the *Allée des Cygnes*, on the *Pont de Grenelle* (Pl. R, 4-7), is a reduced copy in bronze of the statue of *Liberty enlightening the World*, by Bartholdi, in New York Harbour. The Allée extends to the *Pont de Passy* (Pl. R, 8; *I*), near the Champ-de-Mars (p. 304; steamboat-stations). This bridge was shortened by 66 ft. in 1903 to make room for the *Métropolitain* viaduct (see p. 28).

11. Bois de Boulogne.

Métropolitain, see the Appx., p. 37; stations at the Porte Maillot and Porte Dauphine, p. 37. — *Chemin de Fer de Ceinture* (Gare St. Lazare, see Appx., p. 39); stations at the Porte Maillot, in the Avenue du Bois de-Boulogne (see below), at Passy (p. 228), in the Avenue Henri-Martin (Trocadéro, p. 225), and at the Porte d'Auteuil (see below). — *Tramways:* Hôtel de Ville-Passy; Muette-Rue Taitbout; Louvre-Versailles; St. Sulpice-Auteuil; Madeleine-Auteuil; Madeleine-Neuilly-Courbevoie; St. Philippe-du-Roule-Neuilly-St. James; Place de l'Etoile-Courbevoie; Place de l'Étoile-St. Germain. — The *Chemin de Fer du Bois de Boulogne* skirts the Bois from the Porte Maillot to beyond Suresnes (p. 339; 35 and 25 c. to the bridge). — *Steamboat* (Appx., p. 40) to Suresnes, which is $1/2$ M. from the Grande Cascade (p. 232) and 1 M. from the Lac Inférieur (p. 231).

If a *Cab* is taken (by the hour; special tariff, see App., p. 41) visitors can make a rapid inspection of the principal points in 2-3 hours. Those who do not wish to keep the cab waiting for the return-journey should finish their drive in the Bois before visiting the Jardin d'Acclimatation.

Restaurants, see pp. 15, 18.

The *Avenue de la Grande-Armée*, beyond the Arc de l'Etoile (p. 75), leads to the *Porte Maillot* (which is named from the 'Jeu de Mail' played here in the 18th cent.), at the beginning of Neuilly (p. 218) and near the Jardin d'Acclimatation (p. 232). — The other entrances to the Bois are at the *Porte Dauphine* (Pl. R, 6), at the end of the Avenue du Bois-de-Boulogne (see below); the *Porte de la Muette* (Pl. R, 5), the nearest to the Trocadéro (p. 225); the *Porte d'Auteuil* (Pl. R, 1), on the S.E., about 1 M. from the steamboat-station on the Seine (see Appx., p. 40); the *Porte de Boulogne*, on the road to Boulogne (see Plan); the *Porte de l'Hippodrome*, near the Longchamp racecourse; the *Porte de St. Cloud*, near the Aqueduc de l'Avre (p. 232); and the *Porte de Suresnes*, near the polo-ground (p. 232).

The *Avenue du Bois-de-Boulogne*, leading from the Arc de l'Etoile to the W., is the usual route followed by the fashionable crowd in carriages, on horseback, or on foot proceeding from the Champs-Elysées. This avenue, which was laid out in 1853 and named the Avenue de l'Impératrice in honour of the young Empress Eugénie, is about 140 yds. in breadth (including the side-alleys and the dividing strips of turf) and is $3/4$ M. long to the *Porte Dauphine*. To the right, near the beginning of the avenue, is the *Monument of Alphand* (1817-91), under whose superintendence the important works which transformed a large part of Paris were carried out (see p. xxvii); he is surrounded by his collaborators Bouvard and Huet, the painter Roll, and the sculptor Dalou, who executed the group.

The palatial building in the Louis XVI. style in the Avenue Malakoff, which we cross, was built by *Samson* for Count Boni de Castellane. At No. 59 in the Av. du Bois-de-Boulogne, farther on, on the left, is the *Musée Dennery*, where the dramatic author of that name (1811-99) resided. The collections comprise Chinese and Tonquinese curiosities.

The ***Bois de Boulogne** (Pl. B, 6, 3; R, 6, 3, 2, 1) is a beautiful park covering an area of 2250 acres, bounded by the fortifications of

Paris on the E. (see p. xxiv), the Seine on the W., Boulogne (p. 338) and the Boulevard d'Auteuil on the S., and Neuilly (p. 218) on the N. It is a fragment of the extensive old *Fôret de Rouvray*, which covered nearly the whole of the peninsula formed by the Seine on which Paris is built. Princely mansions, like the châteaux of Madrid (p. 232), of La Muette (p. 228), of Bagatelle, and the celebrated Abbaye de Longchamps (p. 232), were scattered along the borders, but the forest itself received little attention and was long in evil odour, being the resort of duellists, suicides, and robbers. In 1852 it was presented by the state to the municipality, the latter undertaking to reclaim it and also to maintain it in the future. The authorities accordingly converted it, at a cost of 220,000 *l.*, into the present magnificent park, the favourite promenade of the Parisians. — The annexed plan will enable the visitor to find his way without difficulty.

The Bois de Boulogne is most frequented in the afternoon between 3 and 5 o'clock (later in summer). The principal entrances are at the *Porte Maillot* (p. 218), by the Allée de Longchamp, and the *Porte Dauphine*, where the Route de Suresnes begins. These two routes are sometimes so thronged with carriages, motor-cars, and bicycles that it is only possible to proceed at a walk. — The *Fête des Fleurs*, which takes place on May 30th and 31st, is a brilliant scene.

The broad *Allée de Longchamp* leads straight to the racecourse (2 M.; p. 232). Not far from the Porte Maillot, on the right, is the *Mare d'Armenonville*, with the Pavillon d'Armenonville Restaurant (p. 15). — The *Route des Erables*, to the right as we come from the Porte Maillot, is reserved exclusively for cyclists, and the *Route de la Longue-Queue*, between the Porte de Madrid (p. 232) and the Carrefour du Château-de-Bagatelle (p. 232) for motorists and cyclists jointly.

The spacious *Route de Suresnes*, which begins at the Pavillon Chinois (to the right; café, p. 19), leads to the *Carrefour du Bout-des-Lacs* (ca. $^1/_2$ M.), one of the finest points in the Bois de Boulogne. It lies at the lower end of two artificial lakes, the *Lac Inférieur* ($^2/_3$ M. in length and 100 yds. in width) and the *Lac Supérieur* ($^1/_4$ M. in length and 60 yds. in width), which are fed by the Canal de l'Ourcq (p. 236) and the Artesian Well of Passy (p. 228). Two brooks issue from the Lac Inférieur, one of which flows to the Jardin d'Acclimatation, the other, or 'Rivière de Longchamp', to the cascade (p. 232). We walk round the lakes, beginning at the left side. In the Lac Inférieur are two islands, on one of which is a café-restaurant in the form of a Swiss chalet. It is reached by a ferry (on the left; 10 c. there and back). Near it are boats for hire (2 fr. and upwards, see the tariff).

Beyond the carrefour the Chemin du Lac Inférieur skirts on the right the *Photographie Hippique*, then the lawns of the Croix Catelan, with the chalet, tennis-courts, etc. of the *Racing Club* (p. 43).

Between the two lakes is the *Carrefour des Cascades*, and at the S. end of the Lac Supérieur is the *Butte Mortemart*. The *Champ de Courses d'Auteuil* (see p. 41) is situated here. From behind the race-stands a fine view is obtained of part of Boulogne and the heights of St. Cloud. — *Auteuil*, see p. 229.

On arriving at the upper extremity of the Lac Supérieur we turn to the right and walk along the margin of the lake to the Carrefour des Cascades (see above). Hence we follow the *Avenue de l'Hippodrome* to the left, or the walk at the side (see Plan), both of which cross the wide *Allée de la Reine Marguerite* and lead in 15-20 min. to the *Grande Cascade*, an artificial waterfall issuing from a grotto. After viewing the waterfall, we may ascend the eminence in front of it, which affords a fine view of the valley of the Seine; to the left, on the opposite bank, lies St. Cloud with its modern church; nearer is the Hippodrome de Longchamp (see below); opposite us are a mill and two towers of the ancient *Abbey of Longchamp*, founded in 1256 by Isabelle de France, sister of St. Louis, which achieved an unenviable notoriety at the end of the 18th cent. through the extravagant society functions held there during Holy Week in connection with the 'sacred concerts'.

The *Hippodrome de Longchamp* is the principal racecourse for flat races in the neighbourhood of Paris (see p. 41). It is also the scene of the great military reviews.

Behind the race-stands are the *Chalets du Cycle* (see p. 19).

The Seine may be crossed here either viâ the *Pont de Suresnes* (p. 339), or by a *Foot Bridge (Passerelle de l'Aqueduc de l'Avre)*, on the side next Boulogne and St. Cloud. — Near the Pont de Suresnes is the chief station of the *Chemin de Fer du Bois de Boulogne* (p. 230).

The Route de Neuilly (p. 218), at the opposite end from the racecourse, passes between the Champ d'Entraînement and the park of the little château of **Bagatelle** (on the right), constructed in one month by the Comte d'Artois (Charles X.) in consequence of a wager with Marie Antoinette. The Duc de Berry resided here subsequently, and it was afterwards the property of Sir Richard Wallace (d. 1890), from whose heirs it was purchased by the municipality of Paris in May, 1904. Between it and the Champ d'Entraînement is the ground of the *Polo Club*. Farther on, to the left, in the Seine, are the small *Ile de la Folie* and the large *Ile de Puteaux*, which is spanned by the Pont de Puteaux, and accommodates a boating and tennis club.

The part of Neuilly adjoining this side of the Bois de Boulogne is known as **Madrid**, a name derived from a château which once stood in this neighbourhood, built by Francis I. after the Battle of Pavia, and said to be thus named as a reminiscence of his captivity in Spain. Bridge to *Puteaux*, see p. 332. At the Porte de Madrid is a *Restaurant*. To the right of the Route de Madrid is an enclosure called *Les Acacias* (skating and gun club); to the left lie the *Mare de St. James* and the Jardin d'Acclimatation (see below).

The ***Jardin d'Acclimatation** is an enclosed part of the Bois de Boulogne adjoining the Boulevard de Maillot, situated to the S. of the Avenue de Neuilly, between the Porte des Sablons and the Porte de Madrid, and affords one of the most attractive promenades in the environs of Paris. It was founded by a company in 1854 'in order to introduce into France and acclimatise foreign

plants and animals suitable for domestic or ornamental purposes'. It covers an area of 50 acres.

Visitors who hire a cab in Paris, and do not wish to drive beyond the fortifications, should dismiss it at the Porte Maillot (p. 230; see also Appx., p. 41). From the Porte Dauphine or the Porte Maillot to the Jardin is about ½ M.; a miniature tramway runs from the latter Porte (fare 20 c.; to the lake in the Jardin 35 c.). The *Chemin de Fer du Bois de Boulogne* (p. 230) has a station at each end of the garden. — The Porte Maillot station on the *Métropolitain* (see Appx., p. 37) lies opposite the 'octroi' office, to the left of which is the tramway station and the road to the Jardin.

The Jardin d'Acclimatation is open the whole day. Admission 1 fr. (greenhouses included); on Sundays and holidays ½ fr.; carriage 3 fr., in addition to the charge for each person in it; no charge for coachman. Children under seven enter free. Reduced rates for large parties. Annual subscription 25 fr.

The principal entrance is on the E. side, near the Porte des Sablons, but there are others to the left (at the Palmarium; see below), and at the end near the Porte de Neuilly. — The following itinerary includes most of the objects of interest. Comp. the Plan, p. 231.

On entering, we find ourselves in a handsome walk, 11 yds. wide, which runs round the whole garden. On the left are the Palais du Jardin d'Hiver, which includes the *Grande Serre* (Pl. 15), with its wealth of exotic plants, and the *Palmarium* (Pl. 14; chair 10 c.). The orchestral performances, which take place on Sun. and Thurs. at 3 p.m., are given here in bad weather instead of outside; the entrance is free but the seats cost 2, 1, and ½ fr. Matinées (plays, etc.) at the Palais du Jardin d'Hiver on Thurs. at 2.30; tickets 1 fr.; booking-fee ½ fr. The building includes the *Café-Restaurant du Palmarium* (previous inquiry as to prices advisable); behind it are the *Birds*, a *Parrot House*, and the *Aquariums*.

Opposite, or to the right as we enter, are two *Small Hothouses*, the *Offices* (Pl. 1) of the company, and a *Museum* (Pl. 2) illustrating hunting and fishing, adjoined by the sale-rooms and the *Vivarium*, a small room reserved for rare animals. Farther on, to the right, is the *Singerie*, or winter monkey-house (Pl. 3).

To the left are the *Grallae*, or wading-birds: storks, flamingoes, cranes, herons, a secretary-bird, ostriches, cassowaries, marabouts; then pheasants. Behind are *Vultures*, *Aquatic Birds* (swans, geese, ducks of all kinds), and the *Pigeon House*, in which carrier-pigeons are reared. Then, a pavilion with caymans, turtles, a python, and other serpents. To the right of the walk is the *Faisanderie* (Pl. 4), in front of which is a statue in white marble of the naturalist *Daubenton* (1716-1799), by Godin. This building contains parroquets, herons, ibises, mandarin ducks, and several other kinds of birds, besides the pheasants. Next follow the *Alpacas; Antelopes; Llamas; Yaks;* various kinds of foreign *Goats;* and, behind, the *Poulerie* (Pl. 5), a semicircular concrete building.

At the W. end of the garden are the *Ecuries* (Pl. 6), or stables, and enclosures connected with them, containing quadrupeds trained

for the purposes of the garden or the amusement of visitors. A great source of delight to children here is a ride on the back of an elephant or dromedary, or a drive in a carriage drawn by ostriches, llamas, etc. — The adjoining lawn *(Pelouse des Exhibitions)* is used in summer for encampments of foreign tribes and the like. In summer, too, the monkeys disport themselves in the *Paradis des Singes*, and a captive balloon sometimes adds to the attractions, the ascent costing 3 fr. from 9 to 12, and 5 fr. from 1 to 6.

Farther on are the *Quagga*, *Zebra*, and *Giraffe Houses*. To the side, the *Porcupines*, *Pacas*, *Agoutis*, *Blue Foxes*, and various other animals. Then, to the left, are *Antelopes*, *Kangaroos*, and *Llamas*, and the *Reindeer* and the *Cattle-Shed*, to the right. Farther on, to the left, are the basin of the *Ottaries* or sea-lions (Pl. 8), which are fed at 3 p.m., and a rocky enclosure for *Chamois* (Pl. 9), *Mountain Goats*, and other climbing animals. Behind are *Antelopes*, *Llamas*, and *Alpacas*. To the right of the circular walk is the *Laiterie*, or dairy. The *Aquarium* (Pl. 10) is not very interesting. Behind are a *Seal*, the *Penguins*, the fish-ponds, and the *Myopotami*.

Farther on is a *Café-Buffet* (Pl. 11; closed in winter), opposite which is the summer *Kiosque des Concerts*. Then come the *Deer Paddocks*, and (in summer) the *Parrots*. Finally, to the right, is the *Kennel* (Pl. 13), containing thoroughbred dogs, whose pedigrees are carefully recorded.

12. North-Eastern Quarters.

With the exception of the park of the Buttes-Chaumont and the elevated portion of the 'Métropolitain', the N.E. quarters of Paris offer no attractions to the visitor. The Rue-d'Allemagne Station on the *Métropolitain* is the most convenient (see Appx., p. 38), the Rue Secrétan leading thence (on the right) to the park. The *Tramways* to La Villette (*TD* and *TP*) and that from St. Augustin to the Cours de Vincennes (*TAD*; Appx., p. 31) may also be used. — A cable-tramway ascends from the Place de la République (p. 85) to the church of St. Jean-Baptiste (p. 236). — The Chemin de Fer de Petite Ceinture (Appx., p. 39) has a station (Belleville-Villette) at the N. entrance to the park (Pl. B, 29).

The *Rue-d'Allemagne Station* on the high-level line ('ligne aérienne') is situated at the intersection of the Rue Lafayette and Rue d'Allemagne (Pl. B, 26), in the *Boulevard de la Villette*.

The *Ligne Aérienne du Métropolitain* was opened for traffic in 1903 and forms part of the Ligne Circulaire Nord (see Appx., p. 37), which runs from the Porte Dauphine to the Place de la Nation by the outer boulevards. It extends from the Place d'Anvers (Pl. B, 20) along the Boulevards Rochechouart, de la Chapelle, and de la Villette, to beyond the Rue d'Allemagne, just before reaching the Station du Combat, a distance of 1¼ M. The transition from low to high level and vice versâ is effected by means of inclined planes (gradient 1 : 25). The viaducts are borne by a series of concrete and steel arches with an average length of 24 yds., merging into two large tubular bridges above the North and East lines. The N. bridge has a span of 164 yds., or double that of the E. bridge. There are four stations on this part of the line, stone steps leading to the booking-offices, half-way up, and iron staircases thence to the platforms, which are covered by a glass roof. As the train approaches the Rue-d'Allemagne Station the Canal St. Martin is

visible on the right. A striking scene is presented at night by the innumerable lights of Paris sparkling below us, and the glow of the engine-fires, illuminated carriages, and railway-signals around.

To the left of the Rue-d'Allemagne station (or to the right of the exit) we notice a *Rotunda*. This is one of the 60 propylæa built by Ledoux at the order of Louis XVI. outside the gates of Paris (see also pp. 247, 328); it is now occupied by the customs-office for the Bassin de la Villette (p. 236). — To the Buttes by the Rue Secrétan is $\frac{1}{4}$ hr.'s walk.

Farther on the *Métropolitain* passes the *Station du Combat*, in the Boul. de la Villette, at the intersection of the Rue de Meaux and the Rue Grange-aux-Belles (Pl. B, 27), where the old Barrière du Combat stood, the scene of a sharp battle with the allied troops in 1814. It was here, in the 13th cent., that the *Gibbet of Montfaucon* was erected, on which the bodies of criminals were suspended after execution. Many historical personages suffered this ignominy, including Admiral Coligny and other victims of the massacre of St. Bartholomew, whom Charles X. brought his whole court to gloat over. The gibbet was pulled down in 1761.

The splendid park of the ***Buttes-Chaumont** (Pl. B, 30, 29), the hills ('buttes') of which were once a barren waste ('calvi montes'), and the principal dumping-ground for the refuse of the city, lies at the W. end of the hill of Belleville. It was planned by *Alphand* (p. xxvii) and *Barillet*, and extends over an area of about 60 acres. The quarries formerly worked here have been transformed into a rocky wilderness surrounded by a small lake, while the adjacent rugged surface is now covered with gardens and walks shaded by trees. A cascade falling from the height of 100 ft. into an artificial stalactite grotto (formerly the entrance to the quarries) is intended to enhance the attractions of the scene. One of the rocks in the lake is surmounted by a miniature temple, which commands an admirable view in the direction of St. Denis; the best *View of the city itself, with its ocean of houses, is obtained from the second summit to the S. An iron suspension-bridge, 70 yds. in length, crosses from one of the rocks to another, while above that is another bridge, built of brick, which goes by the name of the 'Pont des Suicides'. The temple may also be gained by a path among the rocks, reached by a boat across the lake (5 c.). Here and there are bronze sculptures: on the side next the main entrance, The Rescue, by *F. Rolard;* Eagle-hunter, by *Desca*, on this side of the large bridge; Corsair, by *Ogé*, near the great waterfall; Wolf Hunt, by *Hiolin*, in the upper part of the park; nearer the side towards the city, 'Egalitaire' ('Time, the Leveller'), by *Captier;* beside the small cascade beyond the restaurant, The Ford, by *C. Lefèvre.* — The Chemin de Fer de Ceinture (p. 29) is carried through the E. end of the park by a cutting and two tunnels; in the vicinity, the Belleville-Villette station (see Appx., p. 39).

There are three *Cafés-Restaurants* in the park, one near the suspension-bridge, one on the S. side of the hill (with view of Paris), and one above the railway cutting. A military band plays here on Sun. and Thurs. in summer (see p. 41).

In the *Belleville* quarter, inhabited by the working-classes, to the S.E.

of the Buttes-Chaumont, is the church of **St. Jean-Baptiste** (Pl. B, 33), built in the Gothic style of the 13th cent. by *Lassus* (d. 1857), and consecrated in 1859. The chief portal is flanked by two towers, 190 ft. in height, which are conspicuous from every part of the city. — A cable-railway descends hence to the Place de la République (p. 85; 10 c.). — To the N. of the Buttes is the large *Mairie of the 19th Arrondissement*, a modern building in the style of Louis XIII. by Davioud and Bourdais. The Salle des Mariages is embellished with paintings by Gervex and Blanchon. In front is the *Monument of Jean Macé* (1815-95), the educationalist, by *Massoulle*.

The **Bassin de la Villette** (Pl. B, 26, 27), a harbour and reservoir (16 acres), 75 ft. above the lowest water-level in the Seine, is formed by the *Canal de l'Ourcq*, which connects the Ourcq, an affluent of the Marne, with the Seine. This canal, 54 M. long, which, above the Bassin, is devoid of locks, cuts off a long curve formed by the river, while the *Canal St. Denis*, $2^1/_2$ M. long, a ramification towards the N.E., shortens the water-route between the Upper and Lower Seine by 10 M. The *Canal St. Martin* (p. 175), 3 M. long, with 9 locks, continues the Canal de l'Ourcq to the S.

The basin is crossed by a lofty *Foot Bridge*, the single arch of which has a span of 310 ft. At the other end, in the Rue de Crimée, is a hydraulic *Drawbridge*, worked by the water of the canal. In the Place de Joinville, to the right of the Rue de Crimée, is the church of *St. Christophe* (Pl. B, 28), built by Lequeux in 1841-44.

The **Marché de la Villette** (Pl. B, 31), the cattle-market of Paris, is nearly 55 acres in extent. Visitors are freely admitted to the market, which presents a busy scene, especially on Monday and Thursday mornings. It consists of three large pavilions, the central one of which is capable of containing 5080 oxen, that on the right about 2000 calves and 5800 pigs, and that on the left 31,300 sheep. Behind the market are stables and offices.

The **Abattoirs de la Villette** (Pl. B, 28-31), the principal slaughter-houses of Paris, are separated from the cattle-market by the Canal de l'Ourcq. The chief entrance to them is in the Rue de Flandre, on the N.W. side, beside which are two sculptured groups of animals, by *A. Lefeuvre* (In the pasture) and *Lefèvre-Deslongchamps* (At the abattoir). The abbatoirs occupy an area of 48 acres, and although they are not public, strangers are usually permitted to walk round. The busiest time here is also in the morning, but the scene is not one which will attract many visitors, though the premises are kept scrupulously clean, and the whole organisation is admirable. The buildings include about 20 courts, with 200 scalding-pans. About 1200 bullocks, 500 calves, and 800 sheep are slaughtered here daily; on Tues. and Frid. even more. The slaughter-house for pigs (about 1000 daily) is by itself, next the fortifications.

The neighbouring suburbs to the N.E. and E. of La Villette (4-6 M. from Paris) of **Aubervilliers** (31,215 inhab.) and **Pantin** (29,716 inhab.), to which electric tramways ply from the Place de la République and the Opéra, and the village of *Le Pré-St-Gervais* (11,078 inhab.; tramway from the fortifications, 5 c.) are uninteresting. — **Les Lilas**, a village of 8925 inhab., is situated on an eminence (view). It is traversed by the tramway from the Place de l'Opéra, which passes through *Romainville* (2961 inhab.; chalk-

pits) and *Noisy-le-Sec* (p. 377) to *Bondy* (p. 396), and by the tramway from the Square du Temple to Noisy-le-Sec. More to the S. lie *Bagnolet* (8799 inhab.; tramway from the Place de la République to Fontenay-sous-Bois), near which are the hamlet of *Les Bruyères* and the *Château de Malassis*.

13. Eastern Quarters.

The principal attraction of the region lying to the E. of the inner boulevards is the Cemetery of Père-Lachaise. The nearest stations, on the *Métropolitain* are in the Avenue Philippe-Auguste, not far from the main entrance to the cemetery (p. 238), and the Avenue de la République (Stat. Père-Lachaise; in the direction of the Porte de Vincennes as far as the Place de la Nation, where we change trains, and then in the direction of the Porte Dauphine), see the Appx., p. 38. It may also be reached by *Electric Tramway* (Place de l'Opéra-Bondy, see Appx., p. 35) to the Boulevard de Ménilmontant, a few hundred yards to the N. of the main entrance. — The restaurants near the cemetery are inferior.

The shortest route from the Boulevards to Père-Lachaise is afforded by the Avenue de la République (Pl. R, 27, 30), which was begun under Napoleon III. and finished in 1892. It crosses the N. end of the *Boulevard Richard-Lenoir* (p. 72), passes the *Ecole Supérieure de Commerce* (1898) and the *Lycée Voltaire*, and ends at the Boulevard Ménilmontant, near the main entrance to the cemetery.

The **Boulevard Voltaire** (Pl. R, 26-29; *III*), which also begins at the Place de la République, leads to the Place de la Nation (p. 246). At its intersection with the Boul. Richard-Lenoir stands the *Monument Bobillot*, erected to the memory of French soldiers killed in Tonkin in 1883-85, with a bronze statue, by Aug. Paris, of Sergeant Bobillot, who fell at Tuyen-Quan. — A little farther to the S.E. in the Boul. Voltaire rises the handsome Romanesque church of *St. Ambroise* (Pl. R, 29), erected by Ballu in 1863-69. The façade is flanked by two towers.

Farther on is the **Place Voltaire** (Pl. R, 29), with the *Mairie of the 11th Arrondissement* and a bronze statue of *Ledru-Rollin* (1807-74), 'the organiser of universal suffrage', by Steiner. — The *Square Parmentier* (Pl. R, 29) is embellished with several statues, *viz.* The Conqueror of the Bastille, by *Choppin;* The Straw-binder, by *Perrin;* and 'Nou omnes morimur', by *Pezieux*.

The *Rue de la Roquette* (Pl. R, 25, 26, 29) leads from the Place Voltaire to Père-Lachaise. The *Prison de la Roquette*, which was once used as a pleasance by Henri II. and Henri IV., and became known later on as the place where prisoners condemned to death awaited their execution, was pulled down in 1899. Up to that time public executions took place opposite the prison, and the stones on which the guillotine was erected may still be seen, opposite No. 143. — On 24th May, 1871, during the Communard 'reign of terror', the Prison de la Roquette was the scene of the murder of the venerable Mgr. Darboy, Archbishop of Paris, the President Bonjean, the Abbé Deguerry, and three other priests, who had been seized by the Commune as 'hostages'. This was followed by a general massacre of those who had been imprisoned by the Commune, among whom were several gendarmes. — At No. 34, Rue de la Roquette, is a house dating from 1377.

***Père-Lachaise** (Pl. R, 32), or the *Cimetière de l'Est*, the largest and most interesting of the Parisian burial-grounds (see pp. 211, 327), is named after *Lachaise*, the Jesuit confessor of Louis XIV., whose country-seat occupied the site of the present chapel. In 1804 the ground was laid out as a cemetery, the precincts of which have

since been greatly extended, and it now covers an area of about 110 acres. It is the burial-place of the inhabitants of the N.E. part of Paris, but anyone may purchase a grave, and persons of distinction from other parts of the city also are generally interred here.

A *Concession à perpétuité*, or private burial-place, of 2 square mètres or about 22½ sq. ft. (the smallest space in which a person over 7 years of age can be buried) may be secured for 1000 fr. The charge for a larger space is augmented in an increasing ratio. the price of each square mètre beyond two being 1500 fr.; beyond four, 2000; and beyond six, 3000 fr. A *Concession Trentenaire*, providing that the grave shall remain undisturbed for 30 years, costs 300 fr.; a *Concession Temporaire*, for 5 years, costs 50 fr. — The *Fosses Communes* (for paupers) are only found in cemeteries outside Paris.

All burials within the Department of the Seine are undertaken by the *Compagnie des Pompes Funèbres*, Rue d'Aubervilliers 104. There are nine different classes to select from, the tariff of which varies from a few francs to nearly 2500 fr.

It may be observed here that it is the invariable custom for men to take off their hats on meeting a funeral procession, whether in the cemetery or in the public streets.

Cemeteries open at 7 a.m. and close at 7 p.m. from May 1st to Aug. 31st; 6.30 in April; 6 in March and from Sept. 1st to Oct. 15th; 5.30 in Feb.; 5 from Oct. 16th to Nov. 15th; and 4.30 from Nov. 16th to Jan. 31st. A quarter of an hour before the closing of the gates a bell is rung, and the custodians call out, '*On ferme les portes*'. Visitors are not permitted to carry anything out of the cemetery without a '*laissez-passer*'.

A general survey of the most remarkable monuments may be made in 3-4½ hrs. by following the itinerary marked in brown on the plan and attending to the directions given. Alphabetical list of the principal tombs, see p. 242. *Conducteurs* will be found at the small building to the right on entering, but their services (5 fr., or more) are unnecessary unless the visitor is much pressed for time. — On All Saints' Day *(Jour de la Toussaint)* and All Souls' Day (*Jour des Morts;* November 1st and 2nd) the cemetery is visited by about 130,000 people.

The Avenue Principale, with its borders of cypress-trees, ascends gradually from the entrance to the —

***Monument aux Morts*, executed by A. Bartholomé in 1895-99. This is carved out of a block of limestone, and represents a tomb towards the broad entrance of which suffering humanity, divided between hope and fear, is pressing. A young couple has already crossed the threshold of the tomb, which is being held open by the angel of immortality, while within reposes a family whom death has joined together. The inscription is from Is. IX, 2, and Matt. IV, 16: 'The people that walked in darkness have seen a great light'. The monument is one of the most touching inspirations of modern sculpture. — Chapel and upper part of the cemetery, see p. 240.

Retracing our steps, we notice, on the right, *Paul Baudry* (d. 1886), the painter, with Fame crowning Baudry's bust and a statue of Grief,

in bronze, by Mercié; left, *Th. Couture* (d. 1879), painter, bust and genii in bronze, by E. Barrias; *Félix Faure* (d. 1899), President of the Republic, with recumbent statue under the French and Russian flags, by St. Marceaux. Farther on the right, *Clément Thomas* and *Lecomte* (d. 1871), the first victims of the Commune (p. 209), statue of La Patrie by Cugnot. Then *Alfred de Musset* (d. 1857), the poet, who composed the beautiful lines inscribed on the monument. *Rossini* (d. 1868), composer (whose remains were removed to Florence in 1887).

A little farther on we enter the Avenue du Puits, to the left, out of which a turning on the right leads to the Jewish Cemetery. To the right, *Rachel* (d. 1858), the tragedian. Farther on, to the left of the walk, the chapel of the *Rothschild Family*. — Then, to the left, —

Abélard and Heloïse (d. 1141 and 1163). This is one of the most popular monuments, and with its Gothic canopy is conspicuous from afar. It is, however, not authentic, having been reconstructed from casual fragments. The recumbent statues on the sarcophagus are supposed to represent the ill-starred lovers. — We now follow the Chemin Serré, to the right, where, beyond the Chemin Lainé, on the right and a little in the rear, is the tomb of *Rosa Bonheur* (d. 1899), painter, in polished granite. Retracing our steps, we turn into the Chemin Lebrun. On the left, the large mausoleum of *Fr. Lebrun* (d. 1824), Duke of Piacenza, minister under Napoleon I. On the right, *Victims of June, 1832*, who fell in a riot instigated by the republican faction. — We then come to the —

Grand Rond, from which five avenues radiate. — In the centre, *Casimir Périer* (d. 1832), a celebrated orator, and minister of Louis Philippe, bronze statue by Cortot. To the N., *Raspail* (d. 1878), the famous democrat and physiologist, with a veiled female figure leaning against the grating of a dungeon, an allusion to the death of Raspail's wife during his imprisonment in 1848. The monument is by Etex.

We skirt the Grand Rond to the S., passing the grave of the *Moreau-Vauthier Family*, with a fine statue of a mourner by the sculptor Moreau-Vauthier, then turn to the left, enter Division 13, between the Avenue Casimir-Périer and the Avenue de la Chapelle, and descend the Chemin Méhul to the Chemin Denon. In the last, to the right, *Chopin* (d. 1849), the composer, with medallion and the figure of Music, by Clésinger. To the left, *Denon* (d. 1825), director of museums under Napoleon I., bronze statue by Cartellier. On the right, *Cherubini* (d. 1842), the composer, bas-relief by Dumont. — We now ascend to the right and, opposite the grave of *Talma* (d. 1826), the famous tragedian, we enter the so-called 'artists' division', one of the oldest in the cemetery. To the right, *Tamberlick* (d. 1889), the tenor, with an angel strewing flowers, by Godebski. At the end of the allée, *Delille* (d. 1813), the poet, a neglected but very picturesque tomb.

Ascending now to the Avenue de la Chapelle, we follow it to the left (N.W.). In front of the *Cemetery Chapel* (which contains nothing noteworthy, but whence we have a fine view of Paris) is the *Monument de Souvenir*. — To the right is the monument of *Thiers* (d. 1877), the celebrated statesman, consisting of a large and elaborate chapel by Aldrophe. Above the fine bronze doors is a relief of the Genius of Patriotism, by Chapu. The interior (which cannot be seen) contains a group, by Mercié, representing Thiers rising to answer the summons of Immortality, and reliefs, by Chapu, of the Liberation of French Soil, and the Genius of Immortality. The sarcophagus rests in an open crypt. — Farther on, to the left, in the Avenue Feuillant (right), *Louis David* (d. 1823), the painter, with medallion. Then, in the Avenue de la Chapelle, *Cartellier* (d. 1831), sculptor, bust by Rude, bas-reliefs by Seurre. — In the walk behind the cemetery chapel, *Guérinot* (d. 1892), architect, statue of a weeping woman, by Barrias.

We now follow the Avenue de la Chapelle, then take the Chemin du Bassin on the left, and farther on, the Chemin Molière et Lafontaine. At the beginning, to the left, *Pradier* (d. 1852), the sculptor, with bust and reliefs by his pupils. To the left, in the Chemin Laplace, *Gros* (d. 1805), painter. To the left of the path, *Count de Valence* (d. 1822), lieut.-general. Behind, *Daubigny* (d. 1878), painter, with a bust; *Corot* (d. 1875), painter, with bronze bust. — A little farther up the Chemin Molière, on the left, the tombs of *La Fontaine* (d. 1695), of the Fables, decorated with bas-reliefs and surmounted by a fox, in bronze, and *Molière* (d. 1673), the dramatist, transferred hither in 1817. Farther on, to the right, in the Chemin Camille, *Alphonse Daudet*, the novelist (d. 1897), bronze medallion by Falguière, at the corner of the Allard family vault.

We return to Pradier's monument and turn to the E. into the Chemin du Dragon. To the left, *S. Hahnemann* (d. 1843), founder of homœopathy, a monument in red granite bearing the titles of his works and his motto, with a bronze bust after David d'Angers. About 140 yds. to the right, the superb mausoleum of the *Demidoffs*, a Russian countess and prince. Behind the three columns is the common grave of *Manuel* (d. 1827), popular deputy, and *Béranger* (d. 1857), the poet, with bronze medallions. Farther on, to the right, *General Gobert*, killed in Spain in 1808, a group and bas-relief by David d'Angers. Opposite, *Beaumarchais* (d. 1799; p. 85), dramatist. To the left, *Marshal Masséna* (d. 1817), monument by Bosio and Jacques, and *Marshal Lefebvre* (d. 1820).

We here ascend the steps to the left, near the top of which, on the right (between the tombs, not along the Chemin des Anglais), begins the Avenue Pacthod, which soon crosses the Avenue Transversale No. II and No. III.

At the end of the Avenue Pacthod we descend on the right to the corner of the cemetery, beside the *Mur des Fédérés*, against which the Communards taken in the cemetery with arms in their hands were shot in 1871 at the

end of the insurrection. Demonstrations annually take place here on the anniversary of the event, and numerous red wreaths are hung on the wall.

A little lower down, in the Avenue Circulaire, is the monument raised to the victims of the fire at the Opéra Comique (p. 82).

We return to the Avenue Transversale No. II, and proceed to the W. Right, *A. Terry* (d. 1886), a handsome Renaissance chapel, with four statues by A. Lenoir. Beyond, *Victor Noir*, journalist, killed in 1870 by Prince Pierre Bonaparte, recumbent bronze statue by Dalou. *De Ycaza* (d. 1890), another fine Renaissance chapel, with a group of statues inside and a bas-relief outside, by Puech. In the next side-avenue to the left (Avenue Carette), right, *A. Blanqui* (d. 1881), revolutionary, recumbent bronze statue by Dalou. To the E., beyond the Avenue Transversale No. III, left, *Le Royer* (d. 1899), president of the senate, statue by d'Houdain. Farther on in the Avenue Transversale No. II, to the left, *Joséphine Verazzi* (d. 1879), marble group by Malfatti.

To the right is situated the *Crematorium*, distinguished by its two high chimneys, now being enlarged from designs by Formigé. It is surrounded by two columbaria in the form of colonnades. The black and white squares on the walls bear the names of deceased persons and in some cases their photograph or portrait.

Cremation has been practised here since 1889, but up to 1903 only 2841 bodies were incinerated, mostly those of persons whose remains were unclaimed by relatives. — The remains are brought into the public room containing a catafalque, and are pushed through an opening in the wall into the cinerarium. — The fee for cremation, including the right to a place in the columbarium for five years, is 50 to 250 fr. Visitors are admitted only with an authorisation from the Directeur des Affaires Municipales, in the former Caserne Lobau, behind the Hôtel de Ville (a stamp should be enclosed for the reply).

Farther on in the Avenue Transversale, to the right, the *Mahometan Cemetery*, with a small mosque, where the *Queen of Oudh* and her son are interred; in front (r.), the monument of the *Bennuné Family*, a small Moorish mausoleum capped with a crescent. On the left, at the end of the Avenue Transversale No. II, is the grave of the **Ruel Family*, with a group and medallion by Deschamps.

The adjoining door leads to the Place in the Avenue Gambetta (p. 245).

We return now and follow the Avenue des Thuyas on the right. At the end (r.), *Félix de Beaujour*, consul (d. 1836), a conspicuous pyramid 105 ft. in height, commonly called the 'pain de sucre', erected by himself at a cost of 100,000 fr.

We continue in a S.W. direction. To the right, in the Chemin Casimir-Delavigne, *Em. Souvestre* (d. 1854); *Balzac* (d. 1850), with bronze bust by David d'Angers; to the left, *Nodier* (d. 1844); *C. Delavigne* (d. 1843), four well-known authors. — At the Rond-Point is an obelisk to the municipal workmen killed by accidents *(Victimes du Devoir)*. The paths which radiate from this point in all directions contain many interesting tombs, besides forming a kind of museum of modern sculpture. — Chemin du Bastion (to the S.E.): left, *Michelet* (d. 1875), the historian, high-relief by Mercié. Near it, left, *Chaplin* (d. 1891), painter, monument by Puech; *Belloc* (d. 1866),

historical painter, bust by Itasse. Adjoining the Rond-Point, *Duc de Morny* (d. 1865), politician and minister, a natural brother of Napoleon III., chapel designed by Viollet-le-Duc. — Chemin de Montlouis (on the left), to the right, *Maquet* (d. 1888), collaborator of the elder Dumas, bronze medallion by Allar; farther on, to the left, *Barbedienne* (d. 1892), manufacturer of bronzes, with a bust by Chapu and three bronze figures by A. Boucher, Art, Industry, and a young girl.

Avenue des Ailantes. By the Rond-Point, *Dorian* (d. 1873), minister during the siege of Paris, bronze statue by A. Millet. Left, *Countess d'Agoult* (d. 1876), who wrote as '*Daniel Stern*', with statue of 'La Pensée' by Chapu.

We now quit the Rond-Point by the Avenue Cail. At the fork, on the right, *Crocé-Spinelli* and *Sivel* (d. 1875), victims of a balloon accident, recumbent figures in bronze, by Dumilâtre. — We here turn to the left and enter the Avenue Circulaire. To the right, *Jean Reynaud* (d. 1863), philosopher and publicist, with figure of Immortality by Chapu and bronze medallion by David; *Cail* (d. 1858), engineer, a large domed chapel. To the left, *E. Spuller* (d. 1896), Gambetta's right-hand man, marble group symbolising National Education, by Gasq. To the right, *National Guards killed at Buzenval* (19th Jan., 1871), and *Soldiers who fell at the siege in 1870-71*, a pyramid of granite with four bronze statues of soldiers by Schrœder and Lefèvre. To the left, *Mme. Miolan-Carvalho* (d. 1895), the singer, monument by Mercié. To the left, *Ch. Floquet* (d. 1896), statesman, bronze bust with a figure of the Republic mounting the tribune, by Dalou; *Anatole de la Forge* (d. 1892), defender of St. Quentin in 1870, bronze statue by E. Barrias. *Ad. Alphand* (see p. xxvii), bronze bust by Coutan; *H. Cernuschi* (d. 1896; p. 199), stele with bas-relief by A. Carlès.

By reference to the following alphabetical list of the principal tombs any particular monument may be easily located; the numbers 1-96 correspond to the divisions marked on our plan.

A. — *Abélard* and *Heloïse*, see p. 239. — *About*, *Edm.* (d. 1879), author, bronze statue by Crauk (36). — *Aboville*, *Comte d'* (d. 1817), general (25). — *Achard*, *Amédée* (d. 1875), novelist (85). — *Adam*, *Edm.* (d. 1877), bronze bust by Millet (54). — *Agoult*, *Comtesse d'*, see above. — *Aguado Family* (1842), statues (Benevolence and the Arts) and reliefs (45). — *Alphand*, see above. — *Andrianoff* (d. 1857), Russian dancer (49). — *Andrieux* (d. 1833), permanent secretary of the French Academy (18). — *Anjubault* (d. 1868), engineer; 'Pleureuse' by Maillet (65). — *Arago*, *Fr.* (d. 1853), astronomer, bust by David d'Angers (4). — *Auber* (d. 1871), composer, bust by Dantan (4).

B. — *Balzac*, see p. 241. — *Barbedienne*, see above. — *Barillet* (d. 1873), gardener to the city of Paris (69). — *Baroche*, *Ernest*, (d. 1870), killed at Le Bourget, bust by Courtet (4). — *Barras*, *Nicholas* (d. 1829), member of the Directory (28). — *Barrière*, *Th.* (d. 1877), dramatist (54). — *Barthélemy St. Hilaire* (d. 1895), writer and politician (4). — *Barye*, *A. L.* (d. 1875), sculptor (49; near Delacroix). — *Baudry*, *Paul*, p. 238. — *Bazin*, *Jos.* (d. 1878), composer of opéras comiques, marble bust by Doublemard (32). — *Beauté*, *J.* (d. 1875), battle-painter (49). — *Beaujour*, *Félix de*, p. 241. — *Beaumarchais*, p. 240. — *Béclard*, *Ph.* (d. 1864), plenipotentiary at Morocco, 'Grief' by Crauk (4). — *Béclard*, *P.* (d. 1827), anatomist (8). — *Bellini* (d. 1835), composer, whose remains have been removed to Catania, his native place (11). — *Belloc*, *H.*, p. 242. — *Béranger*, p. 240. — *Bernard*, *Cl.* (d. 1878), physio-

logist (20). — *Berthelier* (d. 1882; 9). — *Beulé* (d. 1874), archæologist (4). — *Bichat, X.* (d. 1802), physiologist (8). — *Bizet* (d. 1875), composer of 'Carmen', bronze bust (68). — *Blainville. D. de* (d. 1850), naturalist (54). — *Blanc, Louis* (d. 1882), historian (67). — *Blandin, P. F.* (d. 1849), surgeon, bronze medallion by Cl singer. — *Blanqui*, p. 241. — *Boerne, L.* (d. 1837), German poet, bronze bust and relief by David d'Angers (30). — *Boieldieu* (d. 1834), composer (11). — *Bonheur, Rosa*, p. 239. — *Boussingault, J. B.* (95). — *Bréguet. A. L.* (d. 1823), watchmaker (11). — *Brillat-Savarin* (d. 1826), author of the 'Physiologie du Goût' (28). — *Brongniart, Al.* (d. 1847), mineralogist (11). — *Brongniart, A. T.* (d. 1813), architect. — *Bruat, A. J.* (d. 1855), admiral, sculptures by Maindron (27). — *Bulos, Fr.* (d. 1877), editor of the 'Revue des Deux-Mondes (52).

C. — *Cail*, p. 142. — *Cambacérès, Delphine de*, bust by Jouandot (48). — *Cambacérès, Régis de* (d. 1824), colleague of Bonaparte in the Consulate (39). — *Cartier*, bronze group by E. Carlier (63). — *Cartellier*, p. 240. — *Casaviera, Marquis de*, large chapel with a statue (44). — *Cernuschi*, p. 242. — *Challamel-Lacour* (d. 1896), politician (96). — *Champollion* (d. 1832), orientalist, obelisk with medallion (18). — *Chaplin C. J.*, p. 242. — *Chappe, Cl.* (d. 1805), inventor of aerial telegraphy (30). — *Chasseloup-Laubat* (d. 1833), general (56). — *Chénier, J. de* (d. 1811), poet (8). — *Cherubini*, p. 239. — *Chopin*, p. 239. — *Clairon, Claire* (d. 1803), actress (20). — *Cléray* (d. 1882), bronze bust by Taluet (71). — *Cogniet. L.* (d. 1880), painter, medallion and sculptures (15). — *Communards*, p. 240. — *Comte, Auguste* (d. 1857), founder of Positivism (17). — *Constant, Benj.* (d. 1830), writer (29). — *Corot*, p. 240. — *Couder, Aug.* (d. 1873), painter (27). — *Cournet, F.* (d. 1886), journalist (95). — *Cousin, Victor* (d. 1867), philosopher (4). — *Couture, Th.*, p. 239. — *Crozatier. Ch.* (d. 1855), bronze founder and sculptor (49). — *Crussol d'Uzès* (d. 1815), general allegorical bas-reliefs (18).

D. — *Dantan*, sculptors' family (4). — *Daubigny*, p. 240. — *Daudet, Alph.*, p. 240. — *Daumier, H.* (d. 1879), caricaturist (24). — *Deanou. P. C. F.* (d. 1840), historian, medallion by David d'Angers (28). — *David, Louis*, p. 240. — *David d'Angers* (d. 1856), sculptor (39). — *Deburau* (d. 1846), pantomimist (59). — *Déjazet* (d. 1875), actress (81). — *Delacroix, Eug.* (d. 1863), painter (49). — *Delambre, Jos.* (d. 1822); astronomer (10). — *Delaplanche, E.* (d. 1891), sculptor (96). — *Delavigne*, p. 241. — *Delille*, p. 239. — *Delpech* (d. 1863), engineer (52). — *Demidoff*, p. 240. — *D'Ennery* (d. 1899) dramatist (25). — *Denon*, p. 239. — *Désaugiers* (d. 1827), song-writer (22). — *Desbassayns, Baron* (d. 1850), 'Pleureuse' by Ricci (6). — *Desclée* (d. 1874), actress (70). — *Desèze, R.* (d. 1828), one of the defenders of Louis XVI (53). — *Desbys, Ch.* (d. 1885), author (71). — *Doré, Gustave* (d. 1833), painter (22). — *Dorian*, p. 242. — *Dubufe, C. M.* (d. 1864), painter (23). — *Duchesnois, Joséphine* (d. 1835), actress. — *Duguzon. Louise* (d. 1821), actress (11). — *Dulong, P. L.* (d. 1838), chemist, obelisk and medallion by David d'Angers (8). — *Dupuytren* (d. 1835), surgeon (37). — *Duret, Fr.* (d. 1865), sculptor, medallion by Lequesne and relief by E. Guillaume (19).

E. — *Enfantin, Père* (d. 1864), leader of the St. Simonian school, bust by A. Millet (39). — *Errazu Family*, symbolical statues by M. Meusnier (68). — *Etudes, Em.* (d. 1888), revolutionary, bronze bust by T. Noel (91).

F. — *Faure, Félix*, p. 239. — *Favérolles, Mme. de*, sculptures by V. Dubray (48). — *Fédérés, Mur des*, p. 240. — *Flandrin, Hipp* (d. 1864), painter, marble bust by Oudiné (57). — *Floquet, Ch.*, p. 242. — *Florens, A.* (d. 1885), relief by Boussard (47). — *Flourens, P. G.* (d. 1871), politician (66). — *Flourens, P.* (d. 1867), physiologist (66). — *Fould, Mme.* (d. 1839), renowned for her charity (7). — *Foy. General* (d. 1825), statues and reliefs by David d'Angers (28).

G. — *Gall, Fr. Jos.* (d. 1828), founder of phrenology (18). — *Gareau*, beautiful 'Pleureuse' (10; down some steps). — *Garnier-Pagès* (d. 1841), lawyer and politician; the empty tribune is an allusion to his eloquence. — *Garot* (d. 1823), singer (11). — *Gatineau* (d. 1885), advocate (96). — *Gaudin* (d. 1841), Duke of Gaëta, minister of finance under Napoleon I. (27). — *Gay-Lussac, J. L.* (d. 1850), chemist (26). — *Genlis, Stéphanie de* (d. 1830), authoress (24). — *Geoffroy St. Hilaire* (d. 1844), naturalist, medallions by David d'Angers (30). — *Géricault, Th.* (d. 1824), painter, bronze statue and relief by Etex (55). — *Gill, André* (d. 1887), caricaturist, bronze bust by

L. Coutan (95). — *Girardin, Emile de* (d. 1881), founder of the 'Figaro' (8). — *Girodet-Trioson* (p. 1824), painter (28). — *Gobert*, p. 240. — *Gobier, L. J.* (d. 1830), President of the Directory, medallion by David d'Angers (10). — *Gouvion-St-Cyr, Marshal* (d. 1830), marble statue by David d'Angers (37). — *Grétry* (d. 1813), composer (11). — *Grisar, Alb.* (d. 1869), composer (71). — *Gros*, p. 240. — *Grouchy, Marshal* (d. 1847), who arrived too late at Waterloo (57). — *Guérinot*, p. 240.

H. — *Habeneck* (d. 1849), violinist (11). — *Hahnemann*, p. 240. — *Hamelin, Admiral* (d. 1864), who commanded at Sebastopol (25). — *Haxo, General* (d. 1838), connected with the siege of Antwerp (28). — *Herz, Henri* (d. 1888), composer and pianist (27). — *Houssaye, Arsène* (d. 1896), author (4). — *Hugo, General* (d. 1828), father of Victor Hugo (27).

I. — *Ingres* (d. 1867), painter (23). — *Isabey* (d. 1855), painter (20). —

J. — *Junot* (d. 1813), Duke of Abrantès.

K. — *Kardec, Allan* (d. 1869), one of the founders of spiritualism, monument in the form of a dolmen, with bronze bust by Capellaro (44). — *Kellermann, Marshal* (d. 1820), Duc de Valmy (18).

L. — *La Bédoyère, General* (d. 1815), partisan of Napoleon I., shot under the Restoration (16). — *Lachambeaudie, P.* (d. 1872), fabulist (48). — *Lafitte, J.* (d. 1844), financier (18). — *La Fontaine*, p. 240. — *La Forge, Anatole de*, p. 242. — *Lakanal, J.* (d. 1845), member of the Convention (11). — *Lameth, Th.* (d. 1829) and *Fr.* (d. 1832), politicians of the Revolution (28). — *Lanjuinais, J. D.* (d. 1827), President of the Convention (30). — *Lapomeraye*, physician, bronze bust and relief by Fontaine (6). — *Laurent-Pichat* (d. 1886), poet and politician, bronze medallion by Mercié (8). — *Lauriston, Marshal* (d. 1828; 14). — *La Valette, A. M.* (d. 1830), partisan of Napoleon I.; his wife, by changing clothes with him, saved him from prison. — *Lavoisier* (p. 77), founder of modern chemistry (13). — *Lebas, J. B. A.* (d. 1873), engineer (4). — *Lebrun*, p. 239. — *Lecomte*, p. 239. — *Ledru-Rollin* (d. 1874), politician (p. 237), bronze bust (4). — *Lefebvre*, p. 240. — *Lemercier, N.* (d. 1840), author (30). — *Lenormand, Mme.* (d. 1843), fortune-teller under the First Empire and the Restoration (3). — *Lepaute, J. A.* (d. 1789), clock-maker (7). — *Le Royer*, p. 241. — *Lesurques, J.* (d. 1796), celebrated victim of a judicial error (8).

M. — *Macdonald, Marshal* (d. 1840), Duke of Taranto (37). — *Maison, Marshal* (d. 1840), leader of the Morean expedition in 1828 (5). — *Manuel*, p. 240. — *Maquet*, p. 242. — *Maret* (d. 1839), Duke of Bassano, Doric temple (31). — *Mars, Mlle.* (d. 1847), actress (8). — *Masséna*, p. 240. — *Méhul* (d. 1817), composer (13). — *Mercoeur, Elisa* (d. 1835), poetess (16). — *Michelet*, p. 242. — *Miolan-Carvalho*, p. 242. — *Molière*, p. 240. — *Monge, G.* (d. 1818), mathematician, member of the Convention in 1793 (18). — *Monselet, Ch.* (1888), author (66). — *Moreau-Vauthier*, p. 239. — *Morny, Duc de*, p. 242. — *Mortier, Marshal* (d. 1835), Duke of Treviso (28). — *Morts, Monument aux*, p. 238. — *Mouton, Marshal* (d. 1838), reliefs by Menn (4). — *Musset, Alf. de*, p. 239.

N. — *National Guards*, p. 242. — *Nélaton, Aug.* (d. 1873), surgeon (5). — *Ney, Marshal* (d. 1815) (29). — *Nodier*, p. 241. — *Noir, Victor*, p. 241.

O. — *Ozi, Alice* (d. 1893), actress, allegorical statue by G. Doré (89).

P. — *Pariset, E.* (d. 1847), physician (27). — *Parmentier* (d. 1813), who introduced the potato into France (39). — *Parny* (d. 1814), poet (11). — *Peabody, Clara* (d. 1892), high-relief in bronze by Chapu (41). — *Perdonnet, A. A.* (d. 1867), engineer, statue and medallion by V. Dubray (4). — *Périer, Casimir*, p. 239. — *Pothuau* (d. 1892), admiral (14). — *Pradier*, p. 240. — *Pyat, Félix* (d. 1889), revolutionary (46).

R. — *Rachel*, p. 239. — *Raspail*, p. 239. — *Reber* (d. 1880), professor at the Conservatoire, symbolical figure of Music by Tony Noël (55). — *Regnaud de St. Jean d'Angély* (d. 1820), marshal of France (11). — *Reille, Marshal* (d. 1860), monument by Jacques and Bosio (28). — *Reynaud*, p. 242. — *Ricord, Ph.* (d. 1889), physician, Renaissance chapel (54). — *Robertson, Etienne* (d. 1837), physicist (Archimedean mirror) and aeronaut (8). — *Roederer, P. L.* (d. 1835), politician (4). — *Rossignol, Ch.* (d. 1889), manufacturer, rich Renaissance chapel, with bust, statuette, and sculptures by Boisseau (64). — *Rossini*, p. 239. — *Rothschild*, p. 239. — *Roussin, Admiral* (d. 1854), distinguished at the battle of the Tagus in 1831 (25). — *Royer-Collard* (d. 1845), philosopher and statesman (9). — *Ruel*, p. 241. — *Ruty* (d. 1823), general (38).

S. — *St. Pierre, B. de* (d. 1814), author (11). — *St. Victor, P. de* (1881), author, bust by Guillaume (9). — *Santos, Dias* (d. 1832), lofty pyramid with sculptures by Fessard (48). — *Savary, René* (d. 1833), Duke of Rovigo, who executed the Duc d'Enghien by Napoleon's order (35). — *Say, Léon* (d. 1896), politician and writer (36). — *Scribe* (1821), dramatist (35). — *Sérurier, Marshal* (d. 1819; 39). — *Sièyès, E. J.* (d. 1836), consul along with Bonaparte (30). — *Sivel*, p. 242. — *Soldiers killed at the Siege of Paris in 1870-71*, p. 242. — *Soulié, Fr.* (d. 1847), novelist (48). — *Souvestre*, p. 241. — *Spinelli*, p. 242. — *Spuller*, p. 242. — *Suchet, Marshal* (d. 1826), reliefs by David d'Angers (39).

T. — *Talma*, p. 239. — *Tamberlick*, p. 239. — *Taylor, Baron* (d. 1879), p. 241. — *Thiers*, p. 240. — *Thomas, Clément*, p. 239. — *Tirard* (d. 1893, traveller and philanthropist, statue by G. J. Thomas (55). — *Terry, A.*, minister of finance, relief representing Duty by St. Marceaux (51).

U. — *Ulrich, General* (d. 1886), defender of Strassburg in 1870 (50). — *Urth Family*, richly decorated Renaissance chapel (53).

V. — *Valence*, p. 240. — *Verazzi*, p. 241. — *Victor, Marshal* (d. 1841), Duke of Belluno (17). — *Vignon, Claude* (Mme. Rouvier; d. 1888), bronze bust by herself. — *Visconti, E. Q.* (d. 1818), archæologist (4). — *Visconti, L. T. J.* (d. 1853), one of the architects of the Louvre, son of the last-named, recumbent statue by L. Durocher (4). — *Vuidet, G.* (d. 1891), composer of sacred music, rich monument and bronze statue by Aubet (92).

W. — *Walewski* (d. 1868), illegitimate son of Napoleon I., statesman, mausoleum (66). — *Wilhelm (G. L. Bocquillon;* d. 1842), composer, medallion by David d'Angers (11). — *Wimpffen, General* (d. 1884), bronze bust by F. Richard (47). — *Winsor* (d. 1890), promoter of gas-light illumination (37).

Y. — *Yakovleff* (d. 1882), marble chapel in the Byzantine style, with paintings on a gold ground, by Fédoroff (82). — *Ycaza, de*, p. 241.

The **Avenue Gambetta** (Pl. R, 23; Père-Lachaise Stat. on the *Métropolitain*, p. 237), to the N. of the cemetery, passes near a square adorned with sculptures (The gardener, by *Baffier*, The decline, by *Steiner*), and reaches the *Place Gambetta* (Pl. R, 33), not far from the new entrance to the cemetery. The *Mairie of the 20th Arrondissement* (Ménilmontant; Pl. R, 33) in this Place is decorated with paintings by Glaize and Bin. From the *Hôpital Tenon* (918 beds; Rue de la Chine 2) the Mairie is separated by a square embellished with a bronze group, by L. Michel, representing the Lame and the Blind, and the Datura (Nightshade), a statue by Galy. The Avenue Gambetta is continued, to the left, to the *Réservoirs de la Dhuis* (see below). — The Place Gambetta is passed by the tramway from the Cours de Vincennes to St. Augustin (TAD), by which we may proceed to the Buttes-Chaumont (p. 235). — The Rue Belgrand, to the right of the mairie, leads to *Bagnolet* (ca. 1¼ M.; p. 237), on the tramway-line from Le Raincy (see Appx., p. 35) to the Place de la Concorde. At the farther (N.) end (1¼ M.), near Les Lilas (p. 236), this tramway intersects the line from Pantin to Ivry, which proceeds thence to (½ M.) Montreuil on the S. (p. 252).

About ½ M. to the N. of Père-Lachaise, on a height to the right of the Boul. de Ménilmontant, rises the conspicuous church of *Notre-Dame-de-la-Croix* (Pl. R, 30), a fine Romanesque edifice, built in 1865-70 by Héret, approached by an imposing flight of steps, with a spire over the portal.

Near this church pass the *Chemin de Fer de Ceinture* and the tramway from Noisy-le-Sec to the Square du Temple (see Appx., pp. 39, 35). — The *Métropolitain* runs under the Boul. de Belleville and the Boul. de Ménilmontant, to the W. of Notre-Dame-de-la-Croix (Pl. R, 30). — It was on this portion of the line (at *Les Couronnes* station) that the frightful accident in August, 1903, took place, when upwards of 80 persons lost their lives.

The Rue de Ménilmontant and Rue St. Fargeau (entrance at No. 36) lead to the E. from the church to (¼ hr.) the **Réservoirs de la Dhuis** or *de Ménilmontant* (Pl. R, 36; visitors admitted), which supply one-fifth of Paris with water, *viz.* the high-lying quarters on the right bank, from Charonne to Passy. The *Dhuis* is a tributary of the Surmelin, which itself joins the Marne near Château-Thierry.

The **Boulevard de Ménilmontant** (Pl. R, 32; stations on the *Métropolitain*, see Appx., p. 38; tramway *TE*, see Appx., p. 30), which passes the principal entrance to Père-Lachaise, is prolonged on the S. by the *Avenue Philippe-Auguste*, which goes on to the Place de la Nation (see below). The tramway follows the Boul. de Charonne, which diverges to the E. and terminates on the E. of the Place de la Nation, in the Cours de Vincennes (p. 247). The Métropolitain pursues the same route, turning to the right along the *Avenue de Taillebourg* to join the central Paris line at the Place de la Nation.

The **Faubourg St. Antoine**, to the E. of the Bastille (p. 174), which is so intimately connected with the Revolution, is the great centre for the manufacture of furniture. The *Rue du Faubourg-St-Antoine* (Pl. R, 25, 28, 31), its main thoroughfare, leads to the Place de la Nation ($1^1/_4$ M.). It is traversed by the tramway *TK*, and in its W. portion by the tramway *TY* (see Appx., p. 31). On the right, near the opening of the Avenue Ledru-Rollin, rises the *Statue of Baudin* (1801-51), 'representative of the people', who was killed on a barricade erected here on the occasion of the 'coup d'état' of Dec., 1851; the work (bronze) is by Boverie (1901). In the Av. Ledru-Rollin is the new *Church of St. Antoine*, in the Romanesque-Byzantine style (1903). Farther on, in the Rue du Faub.-St-Antoine, on the right, the *Hôpital St. Antoine* (Pl. R, 28), which occupies the ancient convent of St. Antoine-des-Champs, founded in 1198 and rebuilt in 1770. Opposite are a fountain and a curious 'boucherie' dating from the period of Louis XV.

The side-streets opposite the Hôpital St. Antoine lead to —

Ste. Marguerite (Pl. R, 28), a 17th cent. church, the chapel of the former convent of the Filles de Ste. Marguerite, founded in 1681, and rebuilt in the 18th century. To the left of the entrance, Descent from the Cross, by *Salviati;* Massacre of the Innocents, by *Giordano*. In the nave: right, Martyrdom of St. Margaret, by *Maindron;* left, St. Elizabeth, by *Debay*. On the pulpit are 17th cent. reliefs. To the right of the altar, *Le Brun*, Descent from the Cross. Ambulatory: right, *Gigoux*, Israelites in the desert; left, *Gleyre*, Pentecost; lower down, *Le Brun* (?), Crucifixion. In the Chapelle Ste. Marguerite, to the left of the altar, *J. Restout*, St. François de Sales and St. Vincent de Paul. Chap. of the Souls in Purgatory: Grisailles, by *Brunetti;* behind the altar, Souls leaving Purgatory, by *Briard*.

Farther on, to the right, the *Rue de Reuilly* (Métropolitain Stat.) recalls by its name the castle of Romiliacum, the residence of the Merovingian kings (Dagobert). The *École Boulle* (decorative art) is situated there.

The **Place de la Nation** (Pl. R, 31; entrance to the *Métropolitain* station at the end of the Rue Fabre-d'Eglantine; exit at the end of the Avenue du Bel-Air), formerly the *Place du Trône*, forms the E. extremity of Paris, while the Place de l'Etoile forms the N.W. end, upwards of $4^1/_2$ M. distant. In the centre is a basin, surmounted by a bronze group by Dalou, representing the *Triumph of the Republic;* the figure of the Republic is seated in a chariot drawn by lions and escorted by the genius of Liberty, while to the right and left are personifications of Labour and Justice;

behind is the goddess of Abundance. In 1660, after the conclusion of the Peace of the Pyrenees, Louis XIV. received the homage of the Parisians on a throne erected here, and from that event the 'place' derived its former name. The two *Pavilions* surmounted by lofty columns, which were erected here by Ledoux on the site of the old Barrière du Trône in 1788 (comp. p. 235), are adorned with bas-reliefs by *Desboeufs* and *Simart* and surmounted with bronze statues of St. Louis, by *Etex*, and Philippe Auguste, by *Dumont*.

The *Foire au Pain d'Epices*, or 'gingerbread fair', held in the Place de la Nation and in the Cours de Vincennes during three weeks after Easter, always presents a very lively scene.

Tramway-lines run from the Place de la Nation as follows: *TC* to the Bastille and Vincennes (see below); *TAD* to St. Augustin, Père-Lachaise, and La Villette; *TS9* to the Place Valhubert (Jardin des Plantes) and Montreuil (p. 252), see the Appx., p. 32. *Métropolitain*, see Appx., pp. 36, 38.

The broad roads which radiate from the Place de la Nation are, in addition to the Rue du Faubourg-St-Antoine: the *Cours de Vincennes*, leading to Vincennes (see below), the *Avenue Philippe-Auguste* (p. 246), the *Boulevards Voltaire* (p. 237) and *Diderot* (p. 176), and the *Avenue du Bel-Air*, which joins the *Avenue de St. Mandé*.

The *Métropolitain* makes the entire circuit of the Place de la Nation underground. From the Avenue de Taillebourg (p. 246) it runs round the monument of the Republic, and after passing by the two columns follows the Boul. de Charonne, rejoining the Ligne Circulaire Nord at the station of Avron. Another cross-line on the S.W. connects the Circulaire Nord with the line No. 1 at the entrance to the Boulevard Diderot. Finally, under the Cours de Vincennes (see above) are sidings with four lines of rails arranged under double arches of 24 yds. span. — The terminus of the Ligne Circulaire Sud (from the Place d'Italie) will also be situated near the Place de la Nation.

To the S. of the Place, Rue de Picpus 35, is the convent-church of the nuns of the Sacré-Cœur and the Adoration Perpétuelle. At the end of the garden is the **Cemetery of Picpus** (Pl. G, 31; adm. 50 c.), which contains the tombs of members of some of the oldest families in France. In one corner is the tomb of *Lafayette* (d. 1834). At the end is the 'Cimetière des Guillotinés', where 1340 victims of the Revolution, executed at the Barrière du Trône in 1794, are interred. Their relations who include the families of La Rochefoucauld, Gouy d'Arcy, etc., obtained burial-places in the same spot. — To the S. of the Cours de Vincennes is the Rue Michel-Bizot, with the new *Hôpital Trousseau* (Pl. G, 34).

14. Vincennes.

The Château being closed to the public, the principal attraction in this neighbourhood is the Bois de Vincennes. The nearest stations are *Vincennes* on the N. or *Charenton* on the S., accessible by the Métropolitain, by tramway, steamboat, or by the Chemin de Fer de Vincennes which connects with the Petite Ceinture (see p. 248).

Of the above routes the **'Métropolitain'** is the most rapid from anywhere W. of the central quarters of the city; its terminus lies close to the *Porte de Vincennes* (Pl. R, 34; see Appx., p. 36). About 300 yds. farther on, beyond the barrier, is the *Paris-Métropolitain* station of the *Chemins de Fer Nogentais* (see Appx., p. 35); visitors

may take the train hence to the Château de Vincennes (10 or 15 c.), and thus save a walk of 20-25 minutes.

The **Tramways** running between Paris and Vincennes or Charenton perform the journey in about 1 hr. There are four lines.

1. Tramway from the Louvre to Vincennes (*TC*; see Appx., p. 30), in 50 min. (fares 40 & 20 c.), starting from St. Germain-l'Auxerrois (Pl. R, 21; *III*). Route: *Rue de Rivoli* (p. 90), *Rue St. Antoine* (p. 173), *Place de la Bastille* (p. 174), *Rue du Faubourg-St-Antoine* (p. 246), and *Place de la Nation* (p. 246). Thence by the Boul. de Picpus, Avenue St. Mandé, and through the Porte St. Mandé, reaching Vincennes at the Cours Marigny, to the N. of the Château.

2. From the Louvre to Charenton and Créteil (*TK*; see Appx., p. 30), in 1 hr. (40 & 20 c.); starting as above. This line follows the *Quays*, with fine views of the river and the Cité on the right, and of the Place du Châtelet, Tour St. Jacques, Hôtel de Ville, etc., on the left. It bends to the left along the *Boul. Henri IV.* (p. 175), passes the *Bastille* (p. 174), skirts the *Bassin de l'Arsenal* (p. 175), and crosses by the *Pont d'Austerlitz* (p. 318) to the right bank of the Seine. Passing next the *Ponts de Bercy* and *de Tolbiac*, and, on the right bank, the *Entrepôts de Bercy* (Pl. G, 28, 29), the most extensive docks in Paris, it reaches the *Pont National*, half of which is used by the Ceinture railway, and then the fortifications. Beyond the city, on the right bank, are the *Magasins Généraux des Vins* (Pl. G, 33). Spanning the river is the *Pont de Conflans* or *d'Ivry*, and on the other side *Ivry* (p. 404). On the right bank are *Conflans*, with a convent of the Sacré-Cœur, and *Les Carrières*, which form part of *Charenton* (p. 252). The cars stop near the bridge (see below).

3. From the Place de la République to Charenton (*T Y*; see Appx., p. 31; 40 & 20 c.). Along the *Grands Boulevards* to the *Bastille* (p. 174). Then, *Faubourg St. Antoine* (p. 246), *Rue Crozatier*, behind the *Hôpital St. Antoine* (p. 246), and along the *Rue de Charenton*, skirting for a moment the Bois de Vincennes. Terminus, Place des Ecoles (Pl. G, 36).

4. From the Bastille to Charenton-St-Maurice (*TS 10*; see Appx., p. 32; 30 & 20 c.). Skirting the Chemin de Fer de Vincennes by the *Avenue Daumesnil* on the left, it passes the Mairie of the 12th Arrondissement and the *Square Daumesnil*, containing a group (Faun and Satyr) by Hiolle. Traversing the *Place Daumesnil*, with a fountain adorned with bronze lions, it enters the Bois, running between *St. Mandé* (p. 249) and the *Lac Daumesnil* (p. 251). It stops in the upper part of Charenton.

The **Steamboat Trip** is very pleasant in fine weather (stations, see Appx., p. 40). The route as far as the *Pont d'Austerlitz* has been described at p. 318 and above. Passing beneath the *Pont de Conflans* (see above) and the *Passerelle d'Alfortville*, we reach,

near a lateral canal, the confluence of the *Marne*, up which we steer. We pass under the bridge of the Paris-Lyons railway and, after stopping at Alfortville (p. 252), disembark at the Pont de Charenton, nearly 1/2 M. to the S. of the Bois de Vincennes.

Chemin de Fer de Vincennes. This line has a station at the Bastille (Pl. R, 25), whence trains run every 1/4 hr., the 4 M. journey occupying about 1/4 hr.; fares 45 & 30 c. Following the Avenue Daumesnil, the train stops at *Reuilly* (Pl. G, 31), near the Place Daumesnil (p. 248), and *Bel-Air* (Pl. G, 34), where there is a connection with the Ceinture railway (see Appx., p. 39). Both these stations are within Paris. — Next comes **St. Mandé**, a locality with 15,276 inhab. situated near the Bois de Vincennes and the Lac de St. Mandé (p. 250), with two refuges for the aged and a large cemetery (Rue de Lagny, to the N. of the Rue de Paris, see the Map) containing a bronze statue by David d'Angers of *Armand Carrel*, who was killed in a duel (1836) by Emile de Girardin.

Vincennes. — The *Railway Station* is in the Rue de Montreuil, which leads on the right (S.) to the N.W. corner of the Château. The Rue du Midi, opposite the station, leads to the Cours Marigny (see below), another way to the Château (S. side).

Cafés-Restaurants. — *Café de la Paix*, Cours Marigny, near the tramway-terminus, déj. 2 1/2, D. 3 fr.; *Continental*, Rue de Paris 30, with a small garden, below the château, similar charges (also beds); *Français*, in front of the château; *Café-Restaurant de la Porte Jaune*, in the wood, on an island in the Lac des Minimes (p. 252), good; *Chalet du Lac*, at the Lac de St. Mandé (p. 250). — A band plays on Thurs. and Sun. in summer in the Cours Marigny.

Tramways. 1. To *Paris*, see p. 248. — 2. *Chemin de Fer Nogentais* (see Appx. p. 35) to *Nogent-sur-Marne* (Pont de Mulhouse; in 3/4 hr., 50 or 35 c.; p. 406). *Bry-sur-Marne* (p. 406), *Ville-Evrard*, *Noisy-le-Grand*, *Charenton* (p. 252), *Villemomble* (p. 406), and *Champigny* (p. 407); numerous other intermediate stations (15 or 10 c.).

Post and Telegraph Office in the Rue de l'Hôtel-de-Ville.

Vincennes, a town with 31,405 inhab., is a place of no importance except as one of the fortresses in the outskirts of Paris. The only object of interest in the town is the bronze *Statue of Gen. Daumesnil* (1777-1832), by Rochet, in the Cours Marigny, near the tramway-station. The attitude of the figure is an allusion to the anecdote that when the general, who defended the château in 1814 and 1815, was called on to surrender, he replied that he would not do so till the Allies restored to him the leg he had lost at the battle of Wagram. At the end of the Cours is the modern Renaissance *Mairie*. The annual fête takes place on the day of the Assumption and the following Sunday.

The **Château de Vincennes** was founded in the 12th cent. and afterwards gradually enlarged. It was used as a royal residence till 1740, and afterwards served various purposes. In 1832-44, under Louis Philippe, the château was strongly fortified and strengthened by the addition of an E. wing. An order from the Governor of Paris (at the Hôtel des Invalides) is necessary to view it (12-4); but the

chapel is public at the services on Sun. and holidays, 8, 10, and 11.15 a.m. The *Chapel*, with its tasteful Gothic façade, begun in 1397 and completed in 1552, has recently been restored. The lofty vaulting and the stained glass by *Cousin* are worthy of notice. The window at the end of the nave, representing the Last Judgment, includes a figure (recognisable by the blue ribbon in her fair hair) of Diane de Poitiers. The monument of the Duc d'Enghien, erected by Louis XVIII. in 1816, now in the old sacristy, is a poor work by *Deseine*. The *Donjon*, or Keep, in which state-prisoners were formerly confined, is a massive square tower of five stories, 170 ft. in height, with four smaller towers at the corners.

St. Louis visited this château frequently, and is said to have administered justice under an oak-tree in the wood (see below). Many reigning sovereigns and other illustrious personages died within its walls: Louis X. (in 1316), Philippe V. (1322), Charles IV. (1328), Henry V., King of England (1422), Charles VI., Charles IX (1574), Mazarin (1661). Charles V. was born there in 1337. Queen Isabeau de Bavière retired thither. The château also was used as a *State Prison* from the days of Louis XI. (1461-83) onwards. Among others who have been confined there may be mentioned the King of Navarre (1574), the Grand Condé (1650), Cardinal de Retz (1652), Fouquet (1661), Diderot (1749), Count Mirabeau (1777), the Duc d'Enghien (1804), who was shot there for conspiracy, by order of Napoleon I., the ministers of Charles X. (1830), and the conspirators against the National Assembly (15th May, 1848).

The **Bois de Vincennes**, which was laid out in 1860-67, owes less to art than the Bois de Boulogne, and is of scarcely inferior attraction. The park, including the Champ de Manœuvres in the middle and the artillery 'Polygone', covers an area of about 2300 acres.

The street to the right of the château soon brings us to the *Esplanade* and the most frequented part of the Bois. To our left is the *Plaine de Gravelle*, which divides the Bois into two distinct parts. The plain extends from this point to the château, nearly 2 M. distant, and is at places nearly 1 M. in width. At the beginning, on the right, are large *Barracks*. On the left lies the *Champ de Manoeuvres*, used for infantry drill; and farther distant, on the left, is the *Polygone de l'Artillerie*. At a crossway in the Champ de Manœuvres, to the S. of the *Ecole de Pyrotechnie*, rises a modern *Pyramid*, where the oak under which St. Louis administered justice is said to have stood.

The first walk on the right leads to the *Lac de St. Mandé*, near the village of that name (p. 249), the smallest but prettiest of the lakes in the Bois, with beautifully wooded environs, affording charming walks (*Café du Chalet-du-Lac*, good). — The Avenue Daumesnil, which also begins at the Esplanade and may be reached by various paths to the left of the lake, is a continuation of the street of the same name in Paris. The route diverging to the left, at the point where the tramway from the Bastille also turns (p. 248), leads towards Charenton (p. 252).

At the end of the Avenue Daumesnil nearest Paris (No. 1bis) is a *School of Arboriculture and Gardening*, open to the public on Sun., Tues.,

VINCENNES
Montreuil
Fontenay sous Bois
Nogent sur Marne
Joinville le Pont
Saint Maurice
Charenton le Pont
Saint Mandé
Bois de Vincennes
Champ de courses
Polygone
Redoute de Gravelle
Redoute de Faisanderie
Redoute de Fontenay
Fort de Charenton
Ch.au Gaillard
Charentonneau
Alfort
Ecole d'Alfort
Maisons-Alfort
Ile St Pierre
Ile des Ravageurs
Ile aux Cygnes
Ile de Gravelle
Ile des Vannes
Ile des Loups
Ile Fanac
Ile Brise-Pain
Ile Moulin Rouge
Ile Ronde
Ile Platte
Ile Martin
Ile Marante
Ile Charlemagne
Ile Corbière
Ile Ste Marie
Ile Ste Catherine
Ile Ste Agnès
Ile Ste Anne
Ile Ste Thérèse
Ile Ste Claire
Ile Ste Marguerite
Ile Ste Geneviève
Ile Ste Barbe
Ile Ste Hélène
Ile Ste Madeleine
Ile Ste Julienne
Ile Ste Victoire
Ile Ste Blanche
Ile Ste Rose
Ile Ste Violette
Ile Ste Lucie
Ile Ste Cécile
Ile Ste Agathe
Ile Ste Apolline

Thurs., and holidays from 1 to 5 or 6 p.m. — At the turning of the tramway is the *Restaurant de la Demi-Lune* (à la carte).

The *Lac Daumesnil*, or *de Charenton*, is the largest lake (50 acres) in the Bois. It contains two pretty islands, the *Ile de Reuilly* (Café des Iles-Daumesnil; concert at the kiosque on Sun. 3-6, sometimes military bands during the week), with a pretty artificial grotto beneath a small temple, and the *Ile de Bercy*, with the *Museum of Forestry*. These islands are connected with each other and with the mainland on the Charenton side by bridges, and may be reached by a ferry (10 c.) from the Avenue Daumesnil.

The Museum of Forestry, in the Ile de Bercy, is usually open on Sun. from 10, and on Tues., Thurs., and Sat. from noon to 4 or 5. In the large saloon on the groundfloor, between the tree-trunks acting as columns, are grouped specimens of wood of all kinds, with articles made from them. Implements of forestry are also exhibited here, and in an annexe is a *Diorama*, representing the inundation-works and afforestation of an Alpine valley. — The rooms on the first floor contain farther specimens of wood; two paintings (inundation-works in the Alps and Pyrenees), curiosities (*e.g.* injuries caused by insects), naturalized animals, etc.

To the S.W. of the lake is the *Piste Vélocipédique Municipale* (p. 42; 4 laps to the mile). The 'Grand Prix de Paris' (10,000 fr.) is competed for here in July.

The Avenue de Gravelle, to the left before Charenton (p. 252) as we come from the Lac Daumesnil, traverses the S. part of the Bois. A little to the right are the *Asile de Vincennes*, for convalescents of the artizan class, and the *Asile Vacassy*, for the victims of accidents in Paris. About $1^1/_2$ M. from Charenton this avenue ends at the *Lac de Gravelle*, a reservoir fed by means of a steam-pump on the bank of the Marne, and connected by streams with the other lakes. A few paces from the lake is the *Rond-Point de Gravelle*, commanding a survey of the valleys of the Marne and Seine. Adjoining it is the Café-Restaurant du Plateau-de-Gravelle (déj. 3, D. 4 fr.).

The *Race Course of Vincennes*, a little to the left, is the largest racecourse near Paris (see p. 41).

Farther on, to the right, we pass the *Redoubts of Gravelle* and *La Faisanderie*, two forts ending the wood on this side and commanding the loop of the Marne (see p. 306). Between them is a *Model Farm* (experimental husbandry) worked by the Ecole d'Alfort (p. 252) and the Institut Agronomique of Paris. By the second redoubt is the *Ecole Militaire de Gymnastique* of Joinville.

Beyond the Redoute de la Faisanderie we have three roads before us. That to the left (Route de Joinville) leads direct to Vincennes, passing between the camp and the Lac des Minimes (see p. 252); that in the middle (Avenue de la Belle-Gabrielle or des Minimes) also leads towards the lake (by the turning to the left a little farther on; the turning to the right ends at the *Fond de Beauté*, with a fine view, passing on the way the *Jardin Colonial* on the left, an annexe of the Natural History Museum); lastly, the road to the right leads to Nogent-sur-Marne.

The *Lac des Minimes*, which was excavated on ground belonging to the order of the Minimes, is 20 acres in area and contains three islands. The smallest of these, the *Ile de la Porte-Jaune* at the N. end, is connected with the mainland by a bridge and contains a *Café-Restaurant*. Near this point passes the tramway from Nogent to Paris by which we may return (Porte de Vincennes stat. on the *Métropolitain*, see p. 249). The other islands, though united with each other, can be reached only by boat. Round the lake, at some distance from its banks, runs the *Route Circulaire* (2 M.) and an avenue also skirts the bank (10 min. shorter). The 'route circulaire' passes an open grassy space affording a view of the drill-ground and pyramid, the infantry-butts, and the artillery-range.

Opposite the Ile de la Porte-Jaune begins an avenue leading to *Fontenay-sous-Bois* (p. 406), a station on the Vincennes railway, about ½ M. to the N.E. A tramway runs hence to Paris (Place du Châtelet) viâ Montreuil-sous-Bois (see below).

On the S.W. of the park of Vincennes lies —

Charenton. — Cafés-Restaurants. *Café de la Terrasse*, *Café du Pont*, both at the bridge; *Restaurant Barat*, Rue de St. Mandé 64, unpretending but good, with garden. — *Piste Vélocipédique Municipale*, Avenue de St. Mandé (p. 42).

Charenton, or *Charenton-le-Pont*, the terminus for the Paris steamboats and several lines of tramways (see p. 248), reached also by numerous trains (from the Gare de Lyon 60, 45, or 30 c.), is situated at the confluence of the Marne and the Seine. Including *Conflans* and *Les Carrières*, which adjoin it on the W., it numbers 17,980 inhabitants. It is known for its lunatic asylum (see below). Fêtes are held here on the 1st and 2nd Sun. in July and September.

A little farther on is **St. Maurice** (pop. 7325) with the large *Lunatic Asylum* of Charenton, about ½ M. from the bridge. It was founded in 1641 and was administered originally by the friars of St. Jean-de-Dieu. Until the abolition of 'lettres de cachet' (p. 175) it was not only an asylum for insane people, placed there by their relatives, but a prison for victims of treachery and greed. The present buildings, dating from 1830, with arcades and roofs in the Italian style, rise picturesquely on the slope of the plateau occupied by the Bois de Vincennes. In the Place de la Mairie is a *Monument to Eugène Delacroix* (1798-1863), the painter, who was born at St. Maurice; bust by Dalou.

On the left bank of the Marne is **Alfortville** (15,980 inhab.), connected with Charenton by a bridge. The *Veterinary College of Alfort*, Grande Rue 7, was founded in 1766 and trains also for the army. Alfortville is traversed by tramways running to Créteil (p. 407), Bonneuil, and Paris, and to Vincennes and Boulogne (see Appx., p. 33).

From Charenton to *St. Maur*, see p. 407.

Vincennes is continued on the N. by (1¼ M.) **Montreuil-sous-Bois** (4½ M. from Paris), with 31,773 inhab., a place noted for its peaches, the cultivation of which occupies an area of 700 acres. It has a market on Sun. and Thurs., and a fête on the 1st Sun. in July and the 2nd Sun. in September. — Montreuil is connected with Paris by a tramway (*TX*) starting from the Châtelet (40 or 20 c.; in 33 min.) and by the tramways: Montreuil (Eglise)-Rosny-sous-Bois, Boulogne-Montreuil, and Quatre Chemins-Ivry-Port. Omnibus from Vincennes, 20 c. Conveyances from the Avenue Victoria, 40 c.

THE CITÉ AND THE LEFT BANK OF THE SEINE.

The *Cité* (Pl. R, 20, 23, 22; *V*) is the most ancient part of Paris. Here lay, in the time of Cæsar, the Gallic town of *Lutetia Parisiorum;* and the Paris of the Romans and the Franks was confined to the same site, with the addition of a small settlement on the left bank of the Seine. At a later period the town gradually extended on the right bank, but the Cité still retained its prestige as the seat of the old Royal Palace and of the cathedral of Notre-Dame. On one side of Notre-Dame rose the Episcopal Palace and the Hôtel-Dieu, originally an asylum for pilgrims and the poor; on the other side was the Cloître Notre-Dame, or house of the Canons, who play so prominent a part in the history of the university. In the Cité the predominant element in the population was the ecclesiastical, while the burgesses and the men of letters chiefly occupied the districts to the N. (right bank, *la Ville*) and S. (left bank, *l'Université*) respectively. — The Cité has long ceased to be the centre of Parisian life, but it possesses the two finest sacred edifices in Paris, the *Cathedral of Notre-Dame* and the *Sainte-Chapelle.* The *Hôtel-Dieu* still exists, but the site of the royal palace is occupied by the *Palais de Justice.*

The semicircular part of Paris which lies on the left bank of the Seine forms fully one-third of the whole city, its distinctive feature consisting of numerous learned institutions, the chief of which is the *Sorbonne*, or university, in the *Quartier Latin.* At the W. end of this part of the town are several ministries and embassies, the *Chambre des Députés*, the *Senate*, a number of large military establishments, and the residences of the old aristocracy (in the *Quartier St. Germain*). The chief objects of interest on the left bank are the *Palais du Luxembourg* with its gallery of modern works of art, the *Panthéon*, the *Musée de Cluny*, the *Jardin des Plantes*, and the *Hôtel des Invalides.*

15. The Cité and the Ile St. Louis.

The Cité is approached from the right bank of the Seine by the Pont-Neuf, the Pont au Change, the Pont Notre-Dame, and the Pont d'Arcole (p. 169).

The ***Pont-Neuf** (Pl. R, 20; *V*), at the W. end of the Cité, a bridge 360 yds. in length and 25 yds. in width, crossing both arms of the Seine, is, in spite of its name, the oldest bridge in Paris. It

was constructed in 1578-1604, but was remodelled in 1852, while the end next the left bank was restored in 1886. The masks supporting the cornice on the outside are copies of those originally executed by J. B. Ducercoau. On the island, halfway across the bridge, rises an **Equestrian Statue of Henri IV.*, by Lemot, erected in 1818 to replace one which had stood here from 1635 to 1792, when it was melted down and converted into cannon. By way of retaliation Louis XVIII. caused the statue of Napoleon on the Vendôme Column, another of the emperor intended for the column at Boulogne-sur-Mer, and that of Desaix in the Place des Victoires to be melted down in order to provide material for the new statue. The Latin inscription at the back is a copy of that on the original monument. At the sides are two reliefs in bronze, which represent Henri IV. distributing bread among the besieged Parisians, and causing peace to be proclaimed by the Archbishop of Paris at Notre-Dame. — The bridge commands an admirable *View of the Louvre. The large edifice on the left bank is the Monnaie (p. 284), and beyond it is the Institut (p. 282).

In the 17th and 18th cents. the Pont-Neuf was the favourite rendez-vous of news-vendors, jugglers, showmen, loungers, and thieves. To this motley crowd *Tabarin*, a famous satirist, used to spout his witticisms, from a platform which he set up between the Nos. 13 and 15. One of the first hydraulic pumps, the 'Samaritaine', was erected on this bridge (model at the Musée Carnavalet, p. 185). Near by are the swimming-baths of 'La Samaritaine' (see p. 24). Down below, behind the statue of the king, is the Jardin Henri IV. or Jardin du Vert-Galant. Second-hand book stalls line the quays.

Opposite the equestrian statue, a few paces distant, is the *Place Dauphine* (called Place de Thionville under the Revolution), partly surrounding which are some 17th cent. houses of brick, with festoons of white stone. — The W. façade of the *Palais de Justice* (p. 255), towards the Place Dauphine, was constructed by Duc in 1857-68. The gravity of the style accords well with the purpose of the building. Eight engaged Doric columns and two corner-pillars support the rich entablature. The six allegorical figures below the windows represent Prudence and Truth, by Dumont; Punishment and Protection, by Jouffroy; Strength and Justice, by Jaley. Three inclined slopes ascend to the entrance of the Vestibule de Harlay (p. 256).

The **Pont au Change** (Pl. R, 20; *V*) leads from the Place du Châtelet to the Cité (p. 168). The bridge, which is one of the most ancient in Paris, and was only less celebrated than the Pont-Neuf, was entirely rebuilt in 1858-59. Its name is derived from the shops of the money-changers and goldsmiths with which the old bridge was flanked.

The bridge commands a fine view. Opposite lies the Cité, with the Palais de Justice and the Tribunal de Commerce; higher up the river are the Hôtel Dieu and Notre-Dame; to the left the Hôtel de Ville and the Tour de St. Gervais; down the river appear the Pont-Neuf, the Louvre, etc. To the right is the *Quai de la Mégisserie* (tannery), which used to be called the Quai de la Ferraille, from the dealers in old iron who resorted there. To the left is the *Quai de l'Horloge*, formerly the Quai des Lunettes, which name is partially justified by the opticians' shop still to be seen. It is also

known as the Quai des Morfondus ('of the chilled') on account of the icy blasts which sweep it in winter.

On the other side of this bridge is the Boulevard du Palais, the prolongation of which on the right bank of the Seine is formed by the Boulevard St. Michel (p. 263).

The ***Palais de Justice** (Pl. R, 20; *V*), a vast complexus of buildings, has occupied since the 15th cent. the site of the ancient palace of the kings of France, which was itself preceded by that of the old Roman governors. St. Louis (d. 1270) presented part of the building to the Parlement, or supreme court of justice, Charles VII. adding the remainder. In 1618 and again in 1776 the palace was so much injured by fire that only four towers, parts of the basement, and the Sainte-Chapelle (p. 256) have been preserved. The *Tour de l'Horloge*, at the corner, dates from 1298 and is adorned with sculptures by Germain Pilon, restored in 1852. Its clock, which has a handsome dial, was reconstructed in 1370 and restored in 1685 and 1852; it is perhaps the oldest public clock in France. On the N. side are the *Tour de César* and the *Tour d'Argent*, and farther on the crenellated *Tour St. Louis* or *Bon-Bec*. The Tours de César and de l'Horloge, which formerly stood at the head of the bridge of Charles the Bald (823-877), now flank the entrance to the Conciergerie (p. 257).

The Palais is open daily, 11-4, except Sundays and holidays, and visitors may then inspect the Salle des Pas-Perdus and the Ste-Chapelle; the courts themselves, which are also public, open at noon. Besides the main entrances in the Boulevard du Palais and the Place Dauphine there are various side-entrances. Most of the courts are on the first floor. The *Court of First Instance*, with its offices, lies to the right of the Salle des Pas-Perdus (see below; civil courts) and to the left of the court of the Ste-Chapelle (p. 256; Police Correctionnelle). The *Cour de Cassation* is beyond the Salle des Pas-Perdus and the *Appeal Court* beyond the court of the Ste-Chapelle (p. 256).

The *Cour du Mai* or *Cour d'Honneur*, adjoining the Boulevard du Palais, is enclosed by a handsome railing dating from 1787 (restored in 1877). This court owes its name to the maypole which was annually erected there by the lawyers' clerks, whose association was known as La Basoche. The Doric pediment of the façade is adorned with allegorical figures, and is covered with a quadrangular dome. Mounting the steps, we enter the —

Galerie Marchande, the first vestibule of the Palais. Neither this nor the *Cour d'Appel* at the top of the staircase is of any special interest.

Turning to the right of the gallery, we enter the *Salle des Pas-Perdus*, serving as a vestibule to most of the seven *Civil Chambers* constituting the *Court of First Instance*. This hall (restored since it was burnt by the Communards in 1871), which consists of two vaulted galleries, is one of the largest of the kind in existence, measuring 240 ft. in length, 90 ft. in width, and 33 ft. in height. Before the fire of 1618 this was the great hall of the palace, where the 'Basoche' was privileged to perform moral plays, satirical dramas, and farces. On the right side is a monument erected to

the minister *Malesherbes*, who was beheaded in 1794, the defender of Louis XVI. before the revolutionary tribunal; the statue is by *J. Dumont*, the figures emblematic of France and Fidelity are by *Bosio*, and the bas-relief by *Cortot*. Nearly opposite is a similar monument to *Berryer* (d. 1868), a celebrated advocate, by *Chapu*. On the left is the *Première Chambre Civile*, which was constructed by St. Louis, restored under Louis XII., and since altered. It was the gilded chamber or 'Grand' Chambre du Parlement', into which Louis XIV. made his historical entrance, booted and spurred and whip in hand. The revolutionary tribunal met there in 1793 and passed the death-sentence on Marie Antoinette.

To the right of the *Galerie des Prisonniers*, which begins between the Salle des Pas-Perdus and the Galerie Marchande, are the halls of the *Cour de Cassation*. The first of these is the *Chambre Criminelle*, with a richly-carved ceiling. Adjoining it is the *Galerie St. Louis*, adorned with a statue of St. Louis and frescoes by Ol. Merson. The second hall is the *Chambre des Requêtes*, also with a fine ceiling; the third, the *Chambre Civile*, still more magnificent, has a painted and gilded cassetted roof and is adorned with a painting of Christ, by *Henner*, and others (Glorification of Law, Law and Truth) by *Baudry* and *Delaunay*.

At the end of the gallery is the *Vestibule de Harlay*, on the side next to the Place Dauphine, the façade of which is seen on the way to the Pont-Neuf. This hall is embellished with statues of four monarchs who were eminent as legislators: St. Louis and Philip Augustus on the N., and Charlemagne and Napoleon I. on the S. side. On the left, a bust of Viollet-le-Duc, the architect, by *Chapu*. The staircase in the middle, with a figure of Justice by *Perraud*, leads to the left to the *Cour d'Assises*, and to the right to the *Chambre des Appels de la Police Correctionnelle*. On the landing, Law, by *Duret*.

The *Galerie de la Sainte-Chapelle*, parallel to the Galerie des Prisonniers, leads from the Vestibule de Harlay to the new parts of the Palais. To the right, about halfway along the gallery, is the *Première Chambre de la Cour d'Appel*, handsomely decorated like those of the Cour de Cassation, with a ceiling-painting (Justice) by *Bonnat*, and a Crucifixion of the 15th cent. in which ancient Paris buildings (including the Tour de Nesle) are depicted in the background. This picture, known as the 'Christ du Parlement', is by a Dutch artist (Hugo van der Goes?), and used to hang in the Grand' Chambre du Parlement. At the end are two gilded Renaissance scutcheons, with allegorical figures.

The four *Chambres de la Police Correctionnelle*, Nos. 8 and 9 on the first floor, Nos. 10 and 11 on the second, have a special entrance in the Cour de la Sainte-Chapelle, on the W. side.

The ****Sainte-Chapelle**, the most interesting portion of the Palais de Justice, lies to the left of the main entrance, in the same court as the Police Correctionnelle. It is open to the public,

11 to 4 or 5 daily, except Mon. and holidays, though the custodian will show it also on Mon. if requested. It is seen to advantage only in bright weather. This was the ancient palace-chapel, erected in 1245-48 during the reign of St. Louis by *Pierre de Montereau* for the reception of the sacred relics (Crown of Thorns and Fragment of the True Cross) now at Notre-Dame (p. 261), which St. Louis brought back from the Crusades. The chapel, which was restored after 1837, chiefly by Viollet-le-Duc, is a perfect gem of Gothic architecture, but unfortunately is partly concealed by other portions of the Palais. In 1871 it narrowly escaped destruction, as it was almost entirely surrounded by a blazing pile of buildings. The only service now performed here is the 'Mass of the Holy Ghost', celebrated annually on the re-opening of the courts after the autumn vacation. The interior consists of two chapels, one above the other.

The Lower Chapel *(Chapelle Basse)* was used by the domestics of the palace. In the floor are tombstones of numerous canons of the Ste-Chapelle. A spiral staircase ascends to the —

Upper Chapel, in which the court attended divine service. The proportions of this chapel, which is 66 ft. in height, 115 ft. in length, and 36 ft. in width, are remarkably light and elegant. The fifteen large windows (49 ft. by 13 ft.), framed in beautiful tracery, are separated only by the width of the buttresses. The magnificent stained glass, part of which dates from the time of St. Louis, was restored by Lusson from designs by Steinheil. The subjects are from the Bible and the lives of saints. The first window on the right represents the Legend of the Cross and the Translation of the Crown of Thorns and of the wood of the Cross. The glass in the rose-window, dating from the 15th cent., represents subjects from the Apocalypse. The polychrome decoration of the walls harmonises well with the coloured windows. The two recesses under the windows of the fourth bay were reserved for the royal family. From the little grated opening in the 5th bay on the right Louis XI. used to join in the service without being seen. Against the pillars are placed statues of the Apostles (partly restored). Behind the altar is the handsome Gothic canopy, in wood, where the sacred relics were formerly preserved. It is provided with two small spiral staircases. — We quit the chapel by the portal, turn to the right, and pass through a glass-door (opened by the custodian) into the Galerie Marchande (p. 255).

The Conciergerie, a prison famous in the annals of France, occupies the lower part of the Palais de Justice adjoining the Seine. Most of the political prisoners of the first Revolution were confined here before their execution. Profound interest attaches to the small chamber or cell in which Marie Antoinette was imprisoned, converted in 1816 into a sort of chapel. We pass thence into the cell in which Robespierre was afterwards confined. Beyond these is the Hall of the Girondists, now a prison-chapel. Other celebrated prisoners at the Conciergerie were Bailly, Malesherbes, Mme. Roland, Camille Desmoulins, Danton, Fabre d'Eglantine, Georges Cadoudal, and the Comte de la Valette. Our attention is drawn to two paintings:

Marie Antoinette bidding farewell to her family when she was about to be transferred from the Temple to the Conciergerie, by *Drolling*, and Marie Antoinette receiving the sacrament in her cell, by *Pajou* (1817). This prison, the subterranean chambers known as the 'Salles des Gardes' (below the Salle des Pas-Perdus, p. 255), and the stewards' refectory of the time of St. Louis are shown on Thurs. (9-5) to visitors provided with a permission obtained on written application to the Préfet de Police de Paris (bureau des prisons), Quai de l'Horloge 2. The custodian (fee) points out the sombre passage leading to the Cour du Mai (p. 255) through which passed more than 2700 victims of the Revolution. — The so-called *Cuisines de St. Louis*, relics of the palace of the 13th cent., are not shown.

Opposite the Palais de Justice, on the E. side of the Boul. du Palais, rises the **Tribunal de Commerce** (Pl. R, 20; *V*), built by *Bailly* in the Renaissance style in 1860-66. It is surmounted by an octagonal dome, 135 ft. high, which, being in the line of the Boulevard de Sébastopol, is visible from the Gare de l'Est. The interior, open to the public on week-days, deserves a visit. The *Grand Staircase* ascends to the Audience Chamber and the Bankruptcy Courts. On the first landing are statues of Industrial Art by *Pascal*, Mechanical Art by *Chapu*, Commerce by Land by *Maindron*, and Maritime Commerce by *Cabet;* and at the top are Caryatides by *Dubut*. In the *Vestibule* are busts of L'Hôpital, Chancellor of France (1505-73), and Colbert. Enclosed within the building is a quadrangle surrounded by two colonnades, one above the other, above which are Caryatides by Carrier-Belleuse supporting the iron framework of the glass-covered roof. The *Salle d'Audience* on the first floor, to the left of the staircase, wainscoted with oak, is adorned with panels in imitation of porcelain painting, and with four historical pictures by Robert-Fleury and P. Delance. The chief hearings are on Monday.

The broad Rue de Lutèce, opposite the principal entrance to the Palais de Justice, leads to the Hôtel-Dieu. In the middle is a bronze statue of *Th. Renaudot* (1586-1653), philanthropist, physician, and founder of journalism in France (see p. 259), by A. Boucher (1892). — On the small 'place' adorned with two fountains, behind the Tribunal de Commerce, to the left, is held on Wed. and Sat. the chief *Flower Market* in Paris. On Sun. there is a *Bird Market*.

The house at No. 9 in the *Quai aux Fleurs* (Pl. R, 23, 22; *V*) occupies the site of the abode of Heloïse and Abélard (see p. 239; tablet). Farther on, in the *Rue Chanoinesse* (Pl. R, 22; *V*), No. 26, are the remains of the 12th cent. Chapelle St. Aignan, and at No. 18 the so-called *Tour de Dagobert* (15th cent.), with an ancient wooden balustrade and a pretty view of Notre-Dame (apply to the concierge on the left; fee).

The Préfecture de Police (Pl. R, 19, 20; *IV*) occupies the old municipal barracks and officers' quarters in the Boul. du Palais, adjoining the Pont St. Michel (p. 263). There are three main departments: those of the central administration, the police-commissaries, and the city police. The offices are open from 10 to 4. The *Lost Property Office* is at Quai des Orfèvres 36 (Pl. R, 20; *V*), beside the Palais de Justice.

When an article is lost the best plan is to write to the Préfet de Police (no postage-stamp necessary), furnishing as full details as possible.

At No. 8 in the *Quai du Marché-Neuf*, beyond the Quai des Orfèvres, stood the house of Th. Renaudot (p. 258), who founded the Gazette de France (see p. 52).

The **Hôtel-Dieu** (Pl. R, 22, 23; *V*), a little farther on, with its façade towards the Place du Parvis-Notre-Dame (see below), was re-erected on this site in 1868-78, by *Diet*. It stood formerly on the right of the Place, on either bank of the S. arm of the Seine, and is the oldest hospital in Paris, or perhaps in Europe, having been founded about 660. It was originally a nunnery and afterwards an asylum for pilgrims. This hospital is admirably fitted up, with 828 beds; three medical chairs are attached to it.

The Place du Parvis-Notre-Dame (Pl. R, 22; *V*), in front of the cathedral, is embellished with a bronze *Equestrian Statue of Charlemagne*, the horse being led by Roland and Oliver. It was designed by *L.* and *C. H. Rochet*. The present form of the Parvis dates from the reconstruction of the Hôtel-Dieu.

The old Parvis was much narrower. The *Petit-Pont* here spans the river in the place of one of the two ancient Roman bridges. It leads to the *Place du Petit-Pont*, the site of the Petit-Châtelet demolished in 1782. An inscription at No. 2 records that the 'Tour de Bois' which stood there was held in 886 by twelve Parisian heroes against a force of Normans.

The ***Cathedral of Notre-Dame** (Pl. R, 22; *V*), founded in 1163 on the site of a church of the 4th cent., was consecrated in 1182, but the nave was not completed till the 13th century. The foundation-stone was laid by Pope Alexander III., at that time a refugee in France. The general appearance of the building is rather heavy and squat, but this is owing to circumstances that could hardly have been foreseen by the architects. The spires originally projected were never added to the towers; the church is surrounded by lofty houses instead of by the low-roofed dwellings of the period; and, lastly, the adjacent soil has gradually been raised to the level of the pavement of the interior.

In 1793 Notre-Dame was converted into a 'Temple of Reason', the sculptures were mutilated, and the statue of the Virgin replaced by one of Liberty. On a mound thrown up in the choir burned the 'torch of truth', over which rose a Greek 'temple of philosophy', containing the enthroned figure of Reason (represented by Maillard, the ballet-dancer), who received in state the worship of her votaries. The orgies of which the church became the scene led, however, to its being closed in the following year, but in 1802 it was at length re-opened by Napoleon as a place of divine worship. After 1845 it was restored by Lassus, Viollet-le-Duc, and Bœswillwald.

The *Façade, the finest part of the cathedral, dating from the beginning of the 13th century, and the earliest of its kind, has served as a model for the façades of many other churches in the N.E. of France. It is divided into three vertical sections by plain buttresses, and consists of three stories, exclusive of the towers. The three large recessed portals are adorned with sculptures, which, so far as they have survived the ravages of the Revolution, are fine specimens of early-Gothic workmanship. Those on the central portal represent the Last Judgment; the noble modern figure of Christ on

the pillar in the middle is by G. Dechaume. In the pediment-group (Christ in Glory) the angel on the left holding the nails is a masterpiece of French sculpture of the 13th century. The portal on the right (S.) is dedicated to St. Anne, and that on the left (N.), by which the church is generally entered, to the Virgin, both being adorned with appropriate sculptures. The relief representing the burial of the Virgin is noteworthy. This story is connected with the one above it by a gallery with a series of niches containing statues of twenty-eight kings of Israel and Judah, who were also reputed to be kings of France. These were destroyed during the Revolution and re-executed in the 19th century. Above the gallery, in the centre, rises a statue of the Virgin, with two angels bearing lights, to the right and left of which are figures of Adam and Eve. — The centre of the second story is occupied by a large rose-window, 42 ft. in diameter, with the simple tracery of the early-Gothic style. At the sides are double pointed windows. — The third story is a gallery composed of pointed arches in pairs, about 26 ft. in height, borne by very slender columns, each double arch being crowned with an open trefoil. Above this gallery runs a balustrade, surmounted with figures of monsters and animals (see p. 261); and the façade then terminates in two uncompleted square towers, each pierced with a pair of pointed windows, about 54 ft. in height. The lateral portals also deserve inspection. The S. door of the transept is embellished with fine iron-work of the 13th cent. (restored). The spire above the cross, 147 ft. in height and constructed of wood covered with lead, was erected in 1859. The exterior of the choir has a charmingly light and elegant effect, with its bold flying buttresses and windows surmounted by pediments. (Adjoining fountain, see p. 262.)

Interior. — The church, which consists of a nave and double aisles, crossed by a single transept, is 139 yds. long and 52 yds. broad. The double aisles are continued round the choir, affording the earliest example of this construction. The choir is semicircular in form, as in most early-Gothic churches. The chapels introduced into the spaces between the buttresses of the aisles and choir are in a late-Gothic style. The vaulting, 110 ft. high in the nave, is borne by 75 pillars, most of which, unlike those in other Gothic buildings, are round. Above the inner aisles runs a triforium borne by 108 small columns, and the clerestory is pierced with 37 large windows. The ancient stained glass of the roses over the principal and lateral portals is worthy of inspection. The fine pulpit was designed by *Viollet-le-Duc* (1868). To the right of the S. portal are two marble slabs in memory of 75 victims of the Commune (p. 179). In the transept, by the pier on the S. side of the choir, is a mediæval statue of the Virgin (1st half of the 15th cent.), the real 'Notre Dame de Paris', held in high veneration by the faithful.

The *Choir* and *Sanctuary* are separated from the nave and am-

bulatory by very handsome railings. The choir-stalls and the reliefs in wood (early 17th cent.), chiefly representing scenes from the history of Christ and the Virgin, should be noticed. In the sanctuary are a modern high-altar (1874), a Pietà in marble (known as the Vow of Louis XIII.), and statues of Louis XIII. and Louis XIV., by *N.* and *G. Coustou* and *Coyzevox*.

The ambulatory is entered from the S. transept (adm. to the Treasury, see below). The choir-screen is adorned with twenty-three interesting *Reliefs in stone, representing scenes from the life of Christ, by *Jehan Ravy* and his nephew *Jehan Le Bouteillier*, completed in 1351, and once richly gilded. These are notable achievements of Gothic sculpture, varying somewhat in the execution (which was spread over a series of years), but all marked by monumental dignity, calm, and beauty.

The choir-chapels contain a number of monuments, chiefly of former archbishops of Paris. Beginning at the sacristy (see below): *Archb. Affre* (d. 1849; see p. 175), by Debay; *Archb. Sibour* (d. 1857; see p. 280), by Dubois; *°Comte d'Harcour* (d. 1718), by A. Pigalle; *Archb. Darboy* (d. 1871; see p. 237), by Bonnassieux; *Cardinal Morlot* (d. 1863), by Lescornel; *Bishop Matiffas de Bucy* (d. 1301), with a fine crozier, behind the high-altar; *Cardinal de Belloy* (d. 1806), a group in marble by Deseine; *Archb. de Quelen* (d. 1839), by G. Dechaume; *Cardinal de Noailles* (d. 1729), by the same; *Archb. de Juigné* (d. 1811), by Cartellier; *Archb. de Beaumont* (d. 1781); monument of *Marshal Guébriant* (d. 1643), and his wife *Renée du Bec-Crépin*.

The *Organ*, built in 1750 and enlarged by A. Cavaillé-Coll in 1868, has 6000 pipes (the largest about 32 ft. in height), 10 octaves, 86 stops, 110 registers, 5 manuals, and pedals with 22 pedal-combinations.

The *Transepts* contain frescoes: on the right, scenes from the life of the Virgin, apostles and fathers of the Church; on the left, bishops of Paris, with monks, by *Perrodin* (1869-70).

The **Sacristy**, which contains the *Treasury*, is open on week-days 10.30 to 4, 5.30, or 6 (tickets 1 fr., to the right of the ambulatory). It was erected in 1843-50 by Viollet-le-Duc and consists of two rooms, at the end of the gallery and on the left, which occupy the site of the old archbishop's residence pulled down at the beginning of the 19th century.

A sacristan shows and explains the various objects, with the usual unsatisfactory haste of such guides. Most of the objects are modern and, with the exception of a few of the more recent acquisitions, of little artistic value. The communion vessels, in the mediæval style, presented by Napoleon III., are noteworthy. The ancient objects include a large Greek cross, enamelled (12th or 13th cent.?), silver busts of SS. Denis and Louis (14th cent.), a Greek chalice of the same period; German chalice of the 15th cent.; chasubles of the 15-16th, amphoræ of the 16th, and reliquaries of the 13-16th centuries. Among the objects of historical interest are the coronation robes of Napoleon I. and the blood-stained clothes and other mementoes of the archbishops Affre (p. 175), Sibour, and Darboy (p. 237).

Towers. The °View from the towers of Notre-Dame (223 ft. in height), is one of the finest in the city. The entrance to the towers is outside the church, by the N. tower, to the left of the portals. The ascent may be made in summer from 9 to 4 or 5, on payment of 50 c. (including the bells). The platform on the summit is reached by 397 steps (256 to the first gallery). In the S. tower hangs the great *Bourdon de Notre-Dame*, one of the largest bells in existence, weighing 12½ tons; the clapper alone weighs nearly half-a-ton. Another bell here (not used) was brought from Sebastopol. The quaint and skilfully-executed *Gargoyles* (hobgoblins, chimeras, etc.) along the balustrades of the towers should be noticed.

At the back of the cathedral is another 'place', occupying the site of the old archiepiscopal palace (destroyed in 1830), in the centre of which rises the tasteful Gothic *Fontaine Notre-Dame* (1845). — The Rue du Cloître-Notre-Dame, to the left of the cathedral, is named after the cloister which once stood there. Of the 51 houses belonging to the canons of that period very few now remain.

At the S.E. end of the Ile de la Cité, not far from the fountain just described, stands the **Morgue** (open daily), a small building re-erected in 1864, where the bodies of unknown persons who have perished in the river or otherwise are exposed to view. They are placed in a refrigerator and frozen at a temperature of 6° Fahr. before being laid on the marble slabs in the 'salle d'exposition', which is kept at a temp. of 26° and is shut off from the public by a glass partition. In this congealed condition they may be kept, if necessary, for three months. The bodies brought here number 700-800 annually.

The **Ile St. Louis** (Pl. R, 22; *V*), an island above that of the Cité, with which it is connected by means of the *Pont St. Louis*, a few paces to the N. of the Morgue, has an old-world aspect contrasting strangely with the busy life around.

The Church of St. Louis-en-l'Ile, on the right of the principal street, dates from the 17-18th cent., and possesses an interesting pierced tower.

In the interior are some modern and a few old paintings; two of the latter are in the 2nd chapel to the left of the high-altar (over the altar itself, a curious portrait of St. François de Paule) and two (of 1604) in the 4th chapel. In the wall of this chapel (on the right) is the sacrificial stone upon which Pius VII. officiated when he was a prisoner at Fontainebleau (1812-14). Farther on is a pretty 'bénitier' from the Carmelite convent of Chaillot, a souvenir of Sœur Louise de la Miséricorde (Louise de La Vallière; 1675). In the Chap. des Fonts, Baptism of Christ, by *Stella* (Van den Star). The *Treasury*, which contains an antependium (26 pieces of embroidery) of the 13th cent., may be inspected on the Frid., Sat., and Sun. following Aug. 25th (festival of St. Louis). There are also some small reliefs in alabaster of the 15th century.

To the E. of the church, on the Quai d'Anjou (No. 17), is the *Hôtel Lauzun* (1657; with a curious court), purchased by the city in 1899 and soon to be opened as a museum for the prints and engravings now housed at the Musée Carnavalet. The poets Théophile Gautier (1811-72) and Baudelaire (1821-67) lived there. — The Rue des Deux-Ponts connects the Quai d'Anjou with the *Quai d'Orléans* (Pl. R, 22; *V*), where, at No. 6, in an old house with a carved doorway, the *Bibliothèque Polonaise* is situated. The library (public reading-room on the 2nd floor open 11-4) was founded in 1830, and has been supplemented by a small museum with a collection of relics of Adam Mickiewicz (1798-1855), the Polish poet, who was professor of Slavonic literature at the Collège de France from 1840 to 1844.

In the Rue St. Louis (No. 2) stands the handsome Hôtel Lambert, built in the 17th cent. by *Levau* for Lambert de Thorigny, and now belonging (since 1832) to the Princes Czartoryski.

Visitors are admitted on Tues. and Frid. 2-4 p.m. The splendid staircase is adorned with Gobelins tapestry. The round vestibule is panelled with paintings in grisaille by *Le Sueur*. — Galerie d'Hercule. Marriage of Hercules and Hebe, by *Le Brun* (ceiling); landscapes on the wall-panels by *Fr. Perrier* and paintings in grisaille by *Le Sueur*. — Small room. Aurora, by *Le Brun;* two reliefs by *Donatello;* old reliquary of carved ivory, etc. — Study. Three charming *Watteaus;* grisailles by *Le Sueur;* Credo, by *Frémiet*. — The ceiling of the bedroom is painted by Le Brun and contains a bed in the Henri II. style. Voltaire was once a tenant of the Hôtel Lambert (1750), then belonging to the Marquise du Châtelet-Laumon.

The Boulevard Henri IV (p. 178) runs past the house, and to the right is the Pont Sully (p. 176) which crosses to the Boul. St. Germain (p. 293) on the left bank, close to the Halle aux Vins and near the Jardin des Plantes (p. 317).

16. Quartier Latin.

Restaurants, see p. 20.

The quarter on the left bank of the Seine, to the S. of the Cité, which comprises the 5th Arrondissement (Panthéon) and the E. portion of the 6th (Luxembourg), is well known by the name of the Quartier Latin. It and the Cité together form the oldest part of the town. From time immemorial learned societies have had their headquarters here, and the 'Quartier' long enjoyed the comprehensive title of 'L'Université' (see p. 253).

As we approach it from the Cité by the Boul. du Palais we cross the narrower arm of the Seine by the *Pont St. Michel* (Pl. R, 19; *V*), which commands a fine view of Notre-Dame. On the same side, below the Quai St. Michel, is a station of the Orléans line (p. 30).

On the right, in the **Place St. Michel**, we observe the *Fontaine St. Michel*, a fountain 84 ft. high and 48 ft. in width, erected in 1860. The monument, which stands against a house, consists of a triumphal arch in the Renaissance style, containing a group of St. Michael and the dragon in bronze, by *Duret*, placed on an artificial rock, from which the water falls into three basins flanked with griffins. At the sides are columns of red marble bearing allegorical bronze figures (1860).

The **Boulevard St. Michel** (Pl. R, 19; G, 19; *V*) is the main artery on the left bank, and continues the great trunk-line of boulevards that intersects Paris from the Gare de l'Est to the Carrefour de l'Observatoire (p. 315). Its numerous cafés are much frequented by students.

The ancient *Rue de la Huchette* (13th cent.), beginning to the E. of the fountain, and the *Rue St. Séverin* (Pl. R, 19; *V*), to the left beyond the fountain, penetrate one of the dirtiest and most intricate, but at the same time most interesting and best preserved quarters of old Paris. Off the former of these streets open the quaint Ruelles du Chat-qui-Pêche (so named from an ancient shop-sign) and Zacharie. — In the Rue St. Séverin lies the church of **St. Séverin** (Pl. R, 19; *V*), dating mainly from the 13-15th cent., and partly occupying the site of an oratory of the period of Childebert I. It consists of a nave and double aisles flanked with chapels.

The façade is now composed of a portal of the 13th cent., brought from a church in the Cité which was taken down in 1837, with a handsome tower of the 14th cent. rising above it. The INTERIOR is also worthy of inspection. The second aisle on the right dates from the 14th cent., the remainder from the 15th. The spacious nave has two rows of windows. The *Stained Glass in the large upper windows dates from the 15th and 16th cent., that in the other windows and in the chapels is modern. The double ambulatory has interesting groined vaulting and above the choir is a curious triforium. The modern mural paintings in the chapels are by *Heim*, *Signol*, *Schnetz*, *Hippolyte Flandrin*, *Hesse*, and others.

A little farther on, near the Rue Lagrange, is the ancient church of **St. Julien-le-Pauvre** (Pl. R, 19-22; *V*), the chapel of the former Hôtel-Dieu. It is an unassuming edifice in the Gothic style of the 12th cent., without portal or tower, but the choir and side-apses are interesting. It is now occupied as a Greek church; services on Sun. and festivals at 10 a.m. In the right aisle, by the wall, is a tomb with sculptured reliefs of the 15th century. The adjoining court contains a fragment of the rampart built by Philippe Auguste (apply to the sacristan). In the left aisle is a statue of Montyon (1733-1820), the well-known philanthropist. The entrance is at No. 11 in the Rue St. Julien-le-Pauvre, through a narrow and dirty court.

At the back of the church runs the Rue du Fouarre (*i.e.* 'of the straw' on which the students sat). In the 13th cent. this quarter was largely occupied by schools, and is mentioned by Dante under the name of 'Vico degli Strami' (Paradise, X, 137). The Rue du Dante leads thence to the *Rue St. Jacques* (Pl. R, 19; *V*), where, at No. 72, on a tablet in the wall is a plan of the old Porte St. Jacques which belonged to Philippe Auguste's fortified enclosure. For the remainder of this street, see p. 321. — The Rue St. Julien-le-Pauvre ends at the *Rue de la Bucherie*, containing, at No. 13, a Gothic arcaded cloister; this was used as a lecture-room by the faculty of medicine from 1369 to the time of Louis XV., and under the Empire as a school of anatomy; it is now municipal property.

The Boul. St. Michel crosses the *Boulevard St. Germain* (p. 293), at a point about 300 yds. from the Seine. This is one of the busiest spots in Paris. On the left are the gardens in front of the Thermes (p. 273) and the Hôtel de Cluny (p. 265). The Boul. St. Michel then skirts the Place de la Sorbonne (p. 274) and passes the E. entrance of the Luxembourg garden (p. 315).

About 100 yds. from the Boul. St. Michel, in the Boul. St. Germain, is the **Ecole de Médecine** (Pl. R, 19; *V*), a huge block of buildings stretching on the S. to the Rue de l'Ecole-de-Médecine. The modern façade (1878) towards the boulevard, by *Ginain*, is in the same severely plain style as the façades of the Palais de Justice in the Place Dauphine and the Hôtel des Postes. The two caryatides, by Crauk, represent Medicine and Surgery. The old part of the building, in the Rue de l'Ecole-de-Médecine, dates from the 18th cent., and possesses a handsome court flanked with an Ionic colonnade, at the end of which rises a bronze statue of *Bichat*, the anatomist (d. 1802), an inferior work of David d'Angers. In the vestibule is a group by *Barrias*, Science unveiling Nature. In the gallery next to the Boul. St. Germain: Hippocrates and Hygieia, by *J. Thomas*. The 1st Salle des Thèses contains a large painting, by *Richet*, of the foyer of the Théâtre Français as a hospital (1870-71). In the *Vestiaire* at the E. end: Hippocrates refusing the gifts of Artaxerxes, by *Girodet* (apply to the concierge on the right, Place de l'Ecole-de-Médecine).

The Library (90,000 vols.) is open to students and medical men daily, except on Sundays, holidays, and in vacation (Sept. and Oct.), 11-6 and 7.30-10.30 o'clock. The Ecole also possesses a *Museum of Comparative Anatomy*, named *Musée Orfila* after its celebrated founder (d. 1853); it is open on the same conditions as the library. The large *Amphitheatre* seats 1400 students.

In the open space to the W. of the Ecole de Médecine are bronze statues of *P. Broca* (1824-1880), surgeon and anthropologist, by P. Choppin, and of *Danton* (1759-1794) as 'organiser of the national defence', by A. Paris.

On the opposite side of the street is a large new addition, containing the *Ecole Pratique* or laboratories. Adjacent, to the left, is the former refectory of an old Franciscan monastery (15th cent.; visible from the court of No. 7), where the revolutionary 'Club des Cordeliers' held its meetings, now occupied by the *Musée Dupuytren*, a valuable pathological-anatomical collection, open to students daily, except Sun. and holidays, from 11 to 4. On the fourth floor of the same building is the *Musée Broca* (anthropology), open Mon., Wed., and Frid., 1.30-4.

The fine 15th cent. house at No. 5, Rue de l'Ecole-de-Médecine, is now the *Ecole des Arts Décoratifs*.

At the corner of the ancient Rue Serpente and the modern Rue Danton, the latter beginning near the Fontaine St. Michel, is the *Hôtel des Sociétés Savantes*, where meetings of learned bodies are held. The Rue Hautefeuille, to the right of the Rue Serpente, contains, at No. 5, the *Hôtel des Abbés de Fécamp*, with a graceful turret surmounting the corner of the Impasse Hautefeuille, and at No. 9 a 15th cent. house with battlements and three turrets, built, it is said, by the Carthusian monks. — In the Rue St. André-des-Arts, to the left of the Rue Hautefeuille, beyond the Place, Nos. 47-49, is the site of Jeanne de Navarre's mansion, afterwards occupied by Jacques Coytier, physician to Louis XI. and the dukes of Orleans; at No. 61, in the *Passage du Commerce* (No. 8) Marat's newspaper 'L'Ami du Peuple' was printed (1793). Opening off this passage is the *Cour de Rouen*, a dependance of the palace of the Archbishops of Rouen (15th cent.), where Henri II. built a house for Diane de Poitiers. The terrace (with a little garden) formed part of the ramparts of Philippe Auguste and supported one of the towers; the concierge shows a curious well ('Puits de Coytier').

The *Hôtel de Cluny (Pl. R, 19; *V*), to the S.E. of the intersection of the Boulevards St. Michel and St. Germain, occupies part of the site of a Roman palace supposed to have been founded by the Emperor Constantius Chlorus, who resided in Gaul from 292 to 306. Julian was proclaimed emperor by his soldiers here in 360; and this was the residence of the early Frankish monarchs until they transferred their seat to the Cité (p. 253). The only relics of the palace still existing are the ruins of the *Thermes*, or baths once connected with it (p. 273). In 1340 it came into possession of the Benedictine Abbey of Cluny (near Mâcon, in Burgundy), and the abbots built themselves a residence on its ruins. The present Hôtel de Cluny, a remarkably fine specimen of the late-Gothic style, in which the Renaissance influence is apparent, was built by Abbot Jacques d'Amboise in 1490 and retains its original appearance almost unaltered. James V. of Scotland and Marie d'Angleterre, the third wife of Louis XII. (known as 'La Reine Blanche'), occupied it at different

times. Under the Revolution it was declared to be 'national property', and in 1833 was acquired by the archæologist Al. du Sommerard in order to accommodate his valuable collection of mediæval and Renaissance works of art. On his death the edifice and collections were purchased by government and united with the Thermes, the latter being presented by the municipality of Paris.

The ***Musée de Cluny** comprises a most valuable collection of mediæval objects of art and products of industry. As there are upwards of 11,000 objects, a single visit will hardly afford an idea of even the most important. Director, *M. Edm. Saglio.*

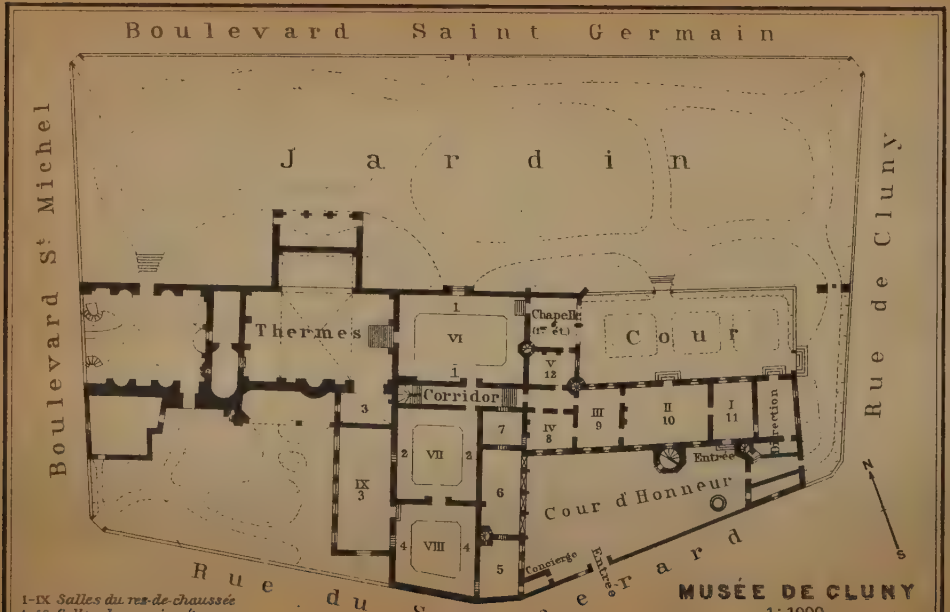
Admission. The Musée de Cluny et des Thermes is open to the public every day except Mon. and certain holidays (p. 94), from 11 to 4 on Sun. and to 5 on week-days in summer (April 1st-Sept. 30th), and from 11 to 4 in winter. Catalogue (1883) 4 fr., in boards 5 fr. Explanatory labels are attached to nearly all the exhibits. Sticks and umbrellas must be given up (no fee).

The entrance is at No. 14, Rue du Sommerard, adjoining the square of the Sorbonne (p. 274). The court is enclosed by a battlemented wall. We enter by a large gate or by a vaulted postern, both adorned with tasteful sculpture. The main building and projecting wings have Gothic windows with stone mullions, an open-work parapet, and graceful dormer-windows. In the middle of the façade rises a short and massive tower. The left wing has four large Gothic arcades. In the right wing is the entrance to the garden (p. 274). The door of the museum is at the right corner of the main building.

Ground Floor. *I. Room.* Railing, panels, chests, and statues in wood, of different dates. Weights and measures; mortars; epitaphs.

II. Room. To the right and left of the entrance, Gothic benches with canopies, now fitted with shelves on which are busts of saints, statuettes, and small groups of saints in wood of the 15th and 16th cents., of French, German, Flemish, and Italian origin. In the glass-cases, an extensive collection of shoes from various parts of the world, including (1st window on the right) some curious specimens worn by villains in the 17th century. On the walls are farther wood-carvings. 2nd window on the right, a marriage-chest of the 16th cent. (No. 1337). On both sides and by the fireplace are Franco-Flemish chests of the same period. — The stone chimneypiece is adorned with high-reliefs dating from 1562: Christ and the Samaritan woman, by *Hugues Lallement.*

III. Room. Entrance-wall: *709. Large carved altar-piece in gilded and painted wood, of the end of the 15th cent.; to the right, *712. Flemish altar-piece of carved wood, painted and gilded (16th cent.); to the left, 816, 788. Holy Women and Mater Dolorosa (16th cent.). In the centre: 1422. German Gothic reading-desk or dresser, of the end of the 15th cent.; radiating frame with miniatures and reproductions of prints of the 'Couronne de Lumière' of Aix-la-Chapelle (12th cent.). By the windows on both sides: leaden objects found in the Seine at Paris (14-16th cent.). On the other wall:


Boulevard Saint Germain
Boulevard St Michel
Rue de Cluny
Jardin
Thermes
Cour
Chapelle
Corridor
Cour d'Honneur
Entrée
Direction
Concierge
Entrée
Rue du Sommerard
1
VI
1
V
12
III
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IV
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VII
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IX
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VIII
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N
S
MUSÉE DE CLUNY
1-IX Salles du rez-de-chaussée

no number, *Altar-piece, larger than and as fine as that opposite; to the right, 715. Calvary, triptych in carved wood (16th cent.); to the left, *710. German gilt triptych in carved wood, with paintings, of the end of the 15th cent., upon a French credence of the 15-16th centuries. Several fine Gothic cabinets. — In the centre, on a separate screen, is the Adolphe de Rothschild Bequest. Window-side, on the left, two panels by *M. Wohlgemuth* (1480); centre, reliefs in alabaster in carved wood frame adorned with lapis lazuli (16th cent.), representing the Resurrection and the Descent into Hell. Below, under glass, Christ at the Mount of Olives (Hispano-Flemish; 16th cent.); German medal (1549); forms of prayer in miniature (Italian, 1541). On the right, Adoration of the Magi, by *Luca d'Olanda* (?; 1523). Above, pewter dish depicting the Resurrection (German, 16th cent.). Garden-side, in the centre, large hymnal (Ger., 15th cent.). Below, beautiful incrusted staff (Ital., end of 16th cent.). Left, St. James ('El Matamoro', end of 15th cent.). Below, Virgin and Child, in slate (Ger., end of 15th cent.), and an Italian miniature (Invocation to all the saints; 60 subjects; 16th cent.). Right, Assumption (Spanish, late 16th cent.). Below, lock of a chest (French, 15th cent.); Annunciation (German, late 15th cent.). Centre, above the hymnal, St. Dominic and St. Catharine receiving the rosary (Ital., late 16th cent.). On a frieze in high-relief, the Virtues, altar-piece in alabaster (Ital., end of 16th cent.).

IV. Room. Furniture of the 16th and 17th centuries. Medals and counters relating to the history of France and Paris; plaquettes (including one of the Bacchanalia, after Clodion, at the 1st window) and medals of the 15-18th centuries. The chimneypiece (192), with a bas-relief representing Actæon changed into a stag, by *Hugues Lallement*, dates from the 16th century. Beautiful furniture.

V. Room (to the right of R. IV). Collection Audéoud, consisting of Italian and Spanish works of art of the 17th and 18th centuries. We first notice an Adoration of the Magi (from a Presepe or Crib), composed of about 50 statuettes in rich costumes (Neapolitan, 17th cent.). In the corner to the right is a similar but smaller work. Then a large glass-case containing painted statuettes and groups of the Massacre of the Innocents and the Last Supper, etc. At the back, richly sculptured and gilt tabernacle, with St. Anthony of Padua holding the Child Jesus, a Spanish work. Carved, inlaid, and painted furniture. Richly framed mirrors. Portions of a Spanish bed; leathern hangings.

Corridor. Italian paintings (14-16th cent.); panels from a Spanish altar-piece of the 15th cent.; another altar-piece of the same date and provenience.

VI. Room (on the right), with doors opening upon the garden (p. 274) and the Thermes (p. 273), and, like the following room, surrounded with a gallery, which is accessible from the first floor only. *Sculptures*, especially religious statues, bas-reliefs, and orna-

ments. By the entrance, Virgin and St. John at Calvary, Flemish works (15th cent.). In the centre, several figures of the Madonna and of saints (14-15th cent.); Virgin at Calvary (16th cent.; painted); Angel of the Annunciation, a Pisan work (14th cent.). To the left, Madonna and Child, a polychrome statuette (late 15th cent.). To the right, monuments of the Grand Masters of the order of St. John of Rhodes. By the walls, several altars of the 13-15th cent.; statues and alabaster-reliefs of the 14th century. On cabinets to the left, interesting groups and statuettes, including (on the 1st cabinet), five *Statuettes of mourners from the tomb of Philippe le Hardi at Dijon, by *Claus Sluter* (end of 14th cent.), a marble Presentation in the Temple (14th cent.), and (on the 2nd cabinet) a Coronation of the Virgin (15th cent.). Above the 1st cabinet, 6321, Apparition of the Virgin (Flemish tapestry, 16th cent.); above the 2nd, 6284, Deliverance of St. Peter (Beauvais tapestry, 15th cent.). — Between the two is the present entrance to the Thermes (p. 273).

VII. Room, to the left of the corridor, opposite R. VI, also with a gallery above. On the walls are three admirable pieces of *Flemish tapestry, of the beginning of the 16th cent., belonging to a series of ten pieces, representing the history of David and Bathsheba. In the glass-cases, *Ecclesiastical vestments and ornaments, lace, antique stuffs, girdles. Around are interesting sculptures: to the right of the entrance, 282. Astronomy, 284. Grammar, on a frieze in high relief; behind, Madonna; farther on, 460. Flora, a caryatid (all these of the 16th cent.); *448. Marble group of the Fates, attributed to *G. Pilon*, with a relief of the school of *Jean Goujon* on the pedestal; 251. Madonna and Child (16th cent.). To the right of the door, 449. Ariadne deserted (16th cent.); 456. Sleep; 450. Venus and Cupid, by *J. Cousin*. Then, 453. Bearing of the Cross, 454. Entombment, 455. Ascension, three bas-reliefs of the 16th century. — On the other side of the doorway: 479. Entombment, an Italian work of the 17th cent.; more bas-reliefs; 457. Christ (wearing a hat) appearing to Mary Magdalen, Flemish high-relief of the 16th century. In front of the door are two radiating frames with specimens of textile fabrics. Hanging from the ceiling, Venetian lantern (16th cent.).

VIII. Room. Continuation of the tapestry, ecclesiastical vestments, lace, etc. In a large case at the end, *Draperies, mantles, and collars of the Order of the Holy Ghost, founded by Henri III. in 1579. In the centre, *Lantern of a Venetian galley (16th cent.); two handsome monolithic columns (16th cent.) supporting two statues (15th cent.). To the right of the entrance are statuettes of the 15-16th cents.: 563. The abduction, after Giov. da Bologna; 564. Fame; 463. Queen of Sheba; 494. Genius from a tomb, by *G. Pilon* or *Giac. Ponzio;* bas-relief from the Château d'Anet; 493. Shepherd. To the left of the entrance: 487. Venus and Cupids (17th cent.); 735. Gilded wooden statuette, a German work; 461. Annunciation; 464. Judgment of Solomon; 273. Virgin in high-relief; 291. Portion of

a chimneypiece by *C. de Vriendt*, and other sculptures of the 16th cent. At the end, sculptured fragments from the old Hôtel de Ville (p. 169).

IX. Room. Sumptuous *State Carriages* of the 17th and 18th cent., sledges, rich trappings, Sedan chairs.

First Floor. We return to the corridor between Rooms VI and VII and ascend a wooden staircase with the arms of Henri IV. and Marie de Médicis, formerly in the Palais de Justice.

In the Corridor are weapons and suits of armour.

1st Room, to the left. *French*, *Flemish*, and *Dutch Fayence*, *Porcelain*, and *Earthenware* of the 16-18th centuries. 1st Glass Case, to the left: French fayence and glazed earthenware from Avignon, Beauvais, Epernay, etc. 2nd Case (opposite): Earthenware from Germany and Limburg. Beside it, two charming terracottas by *Clodion* (1783) and a bust of a child by *Pigalle*. — 3rd Case: *Palissy and St. Porchaire (Oiron) fayence (16th cent.). 4th Case: Specimens from Sceaux, Paris, Niederviller, Strassburg, Marseilles, Alcora (Spain), and *Moustiers. 5th Case: *Rouen. 6th Case: *Nevers. 7th Case: Dutch fayence (Delft). 8th Case: German fayence. Tiles. The cases in the centre contain other specimens of French fayence. Also weapons.

2nd Room, opposite. Magnificent collection of **Italian Fayence* of the 15-18th cent., classed according to schools, in eight glass cases. From right to left: Case I. Faenza; II. Cafaggiolo and *Deruta; III. *Deruta; IV. *Gubbio (with metallic lustre) and Castel Durante; V-VII. Urbino; VIII. Venice, Castello, and Castelli. — On the wall to the left of the entrance are *Medallions and bas-reliefs in painted terracotta by *Luca della Robbia* and his school (15th cent.).

3rd Room (to the right of R. 2). **Tapestries* of the 15th cent. from the Château de Boussac; those in the lower row are known as the 'tapestry of the lady and the unicorn'; those above represent the history of St. Stephen, his martyrdom, and the discovery of his relics. Fine carved chimneypiece (legend of the Santa Casa of Loreto) and ceiling from a house in Rouen (16th cent.). Handsome oaken doors. Works in *Gold*, *Silver*, *Glass*, and **Enamel* (chiefly from Limoges; comp. p. 146).

Case 1, near the windows: *Ecclesiastical work in gold and silver, especially reliquaries, also bookcovers, crosses, croziers, etc., with champlevé enamels (12-13th cent.). — Case 2: *Limoges enamels (15th and early 16th cent.) by the *Pénicauds:* *4578. Calvary, by *Nardon Pénicaud* (1503); 4576. Pietà, by *Monvaerni*, the earliest master known by name. — Case 3: *Limoges enamels (16-17th cent.); 4617-4630 Large oval medallions representing scenes from the Passion (1557), by *Léonard Limousin*, or *Limosin;* 4579. Eleanor of Austria, wife of Francis I.; portraits (at the side) of the Duke and Duchess of Guise, also by *Limousin;* 4596 (to the left, above), 4594, 4595, 4591, 4603, 4593 (above), 4611, 4612. Cups, plates, and casket, also (no number) stand for a cup, by *Pierre Reymond*; 4599, 4600. Cups by *Jean Courtey*s, 4613. Plate by *F. G. Mouret*, etc. On the other side are works by *Couly Noylier*. — Case 4: Enamels continued. *4589. Reliquary of Catherine de Médicis (by *Martin Didier*?), and upwards of thirty smaller enamels, by

Jean II. and *Jean III. Pénicaud*, *J. & P. Courteys*, *J. Limousin*, *Couly Noylier*, *Noylier II.*, *Suzanne Court*, etc. — Case 5: *Enamels (about 100), mostly by *P. Reymond*: 4639-54. Sixteen scenes from the life of the Virgin and the Passion; others by *P. Courteys*, the *Laudins* (two St. Catharines and a Baptism of Christ), and the *Noylers*. Above, 4610. Enamelled plate (Judgment of Paris), by *L. Limousin*; 4606. 'Plat de Moïse', by *P. Pénicaud*; above, large plaques by *M. Didier*; cups, salt-cellars, etc.

In the two cases in the second row: German loving cups; 4763. Lamp from a mosque (13th cent.); Italian glass, gilded and engraved (14th cent.); Venetian glass. Then a collection of wood-carvings from cabinets. At the opposite end to the fireplace two cases with glass; in the case to the right, Venetian glass: 4779-4782. Plates (16th cent.; églomisés), with paintings of Psyche and Proserpine, Delilah and Sampson, Juno and Isis, Birth of Bacchus. In the case to the left: French, German, and Dutch glass. Between these cases: Venetian marriage-chest (16th cent.); *German altar-piece in embossed copper (12th cent.), and two candelabra from Limoges (13th cent.). On the wall, nine plaques of enamel on copper (5 ft. 6 in. × 3 ft. 4 in.), the largest enamels known; they were ordered by Francis I. They represent divinities and allegorical subjects, by *Pierre Courteys*, and were brought from the old Château de Madrid in the Bois de Boulogne (p. 232). Below is a richly-gilded altar-piece from the banks of the Rhine (12th cent.). Beside the doors are interesting cabinets and statues of the 15-17th centuries.

4th Room. **Hispano-Moorish Fayence* with metallic glazing (14-17th cent.) and **Rhodian* (Lindos) *Fayence* of the same period, made by Persian workmen. Chinese enamels and jade; bronze vases; at the windows, Spanish chest (17th cent.). In the windows, old stained glass.

5th Room. Objects illustrating the Jewish religion (the gift of Baroness Nathaniel Rothschild, collected by S. Strauss): furniture, goldsmith's work, jewels, MSS., embroideries. The chimneypiece dates from the 15th century.

6th Room. Case 1: Musical instruments, psaltery, mandolins, 'kits' or pocket-violins used by dancing-masters, violin by Amati. Case 2: Collection of caskets. By the wall: in the centre, 1455. Florentine cabinet, with costly mosaics (17th cent.); Flemish cabinet (16th cent.); two French cabinets (Louis XIII); *1477. Venetian cabinet of the 16th cent., representing the façade of a palace, with incrustations, paintings, and bronze-gilt statuettes. Near the windows, carved wardrobes and chests of the 16th century.

7th Room. Flemish cabinets of the 17th cent.; two ancient Chinese vases in cloisonné enamel. The ceiling-painting was executed in the 17th century.

8th Room. State-bed of the time of Francis I. (16th cent.); to the right and left, 1424, 1426. French double wardrobes (16th cent.). — To the right of the chimney-piece: 1424. Cabinet in walnut from Clairvaux Abbey, time of Henri II. (16th cent.). — Opposite the windows: 1431, 1432. Double wardrobes (16th cent.). Central glass-case: MSS. with miniatures of the 13-16th cent., including portraits of Columbus (No. 1817) and Palissy (1818). Above, 743. Wooden figure of the Virgin (15th cent.). At the 1st window, moulds for pastry (16-18th cent.); woodcuts for a set of playing-cards (17th cent.). At the 2nd window: tobacco-graters (17th cent.)

in carved wood; 1579, 1580. Sets of draughtsmen, ivory snuff-boxes, pepper-boxes, nut-crackers and boxes (16-17th cent.).

9th Room. Works in *Ivory.* — 1st Glass Case to the right: 1081. Italian triptych of the 14th cent., with bas-reliefs of scenes from the Gospels; no number, German hunting-horn (11th cent.); to the left, 1058. Pastoral staff in boxwood and ivory (13th cent.); to the right, 1088. Fragment of a triptych of the 14th cent.; no number, book-cover (9th cent.). — 2nd Case on the right: 1034, 1033. Fragments of pyxes; no number, *Plaque of a consular diptych (5th or 6th cent.); Byzantine casket (9th cent.); 1035. Christ blessing the marriage of Emperor Otho II. of Germany and Theophano, daughter of the Greek emperor Romanus II., in 973; bas-reliefs of the 7-12th cent.; no number, crozier from the abbey of St. Martin de Pontoise (13th cent.) — Large Glass Case: 1052. Reliquary of St. Yved in ivory, 12th cent.; six Madonnas, 12th, 13th, 14th, and 17th cent.; 1106. St. Catharine, 15th cent.; caskets, chessmen, etc.; below, 5296-97. Two lions' heads of rock-crystal (3rd or 4th cent.), found in a tomb on the Rhine, together with an ivory statuette (1032) with the attributes of several deities (between the lions' heads). At the back: 1060. Reliquary with 51 bas-reliefs of Scriptural subjects (14th cent.); croziers, etc. — 1st Glass Case to the left: Powder-horns, graters, snuff-boxes, knives and forks with ivory handles (17th cent.). 2nd Case to the left: Wax medallions and medals. — On the side next the entrance, 1461, 1462. Carved ebony cabinets of the 17th cent. and portions of others of the same period (others opposite). Case between the cabinets: Ivory carvings and wooden statuettes; no number, Adam and Eve, by *Francheville* (?; 17th cent.); to the left, 1153. Figure resembling the Manneken Pis at Brussels and by the same artist, *Duquesnoy* (1619); 1113. Virtue chastising Vice, attributed to *Giovanni da Bologna*, on a round pedestal of the 19th cent.; below, 1056, 1057. Venetian coffers (13th cent.); drinking-horns. — First window towards the garden: Carved distaffs and spindles (16th cent.); girdle of chastity. Between the windows and by the back-wall: 1458, 1457. Ebony cabinets (17th cent.). In the adjoining glass-cases: statuettes, busts, medallions, ivory carvings of the 16-18th centuries. — First glass-case next the court: Partly gilt plaques from a coffer of the late 15th cent.; several other plaques in ivory (14-15th cent.), some perforated and of great delicacy, *e.g.* 1177. Diptych of the 16th cent., containing 102 figures. To the left, Scene from the Passion, painted in green (15th cent.); combs. — Second window: in the centre, no number, Fine triptych in high-relief (14th cent.); 1082, 1063-66 (to the right), Scenes from the Passion and legends of martyrs (14th cent.); to the right and left, leaves of diptychs of the 14th and 15th cent., with Biblical scenes; 1085, 1069-73. Boxes with mirrors of the 14th century.

10th Room. Works in iron, locksmith's work, bronzes.

On a table to the right of the entrance: Jeanne d'Arc, bronze statuette (15th cent.); fine bronze serpents from a fountain at the Château de Villette (French, 17th cent.). — Case 1, on the side next the court: Locks, knockers, etc. (15-17th cent.); iron coffer inlaid with gold and silver (17th cent.). — Case 2: Locks, flat bolts, etc. (14-18th cent.). — Case 3, by the end-wall: Keys; above, 5114. Florentine mirror mounted in damascened iron (16th cent.). — Case 4 (beside Case 3): 5708. Stirrups of Francis I.; 5003, above, Statuette of St. Catharine of Bologna (17th cent.); censers. — 1409. Credence-table of the 16th cent. — Case 5: Huntsman's kit of knives and instruments (16th cent.). — Case 6 (above): 5189-5192. Pewter ewers and basins, by *Fr. Briot*, and similar objects. — Case 7, on the side next the garden: Locks, bolts, and knockers (16th cent.). — Case 8: Small plaques; bosses from horses' bits (16th cent.); cork-screws, pincers (17-18th cent.). — Case 9. 6599. Double girdle of chastity (Italian). — On a credence-table of the 16th cent.: 1271. Italian relief in iron of the Wise Virgins (16th cent.). — Case 10: *Locks and *Keys of the 16th cent. (2nd key to the right in the first row, No. 5962, made by Louis XVI.). — Cases 11 & 12: Statuettes and other bronzes. — Case 13, in front of the chimney-piece (16th cent.): Iron coffers. To the right, bronze measures. To the left: Italian andirons (16th cent.); serpents of the 17th century. — Case 14: Bronze knockers; bolt and lock of the 15th cent.; 6126. Penitential belt., At the sides of this case: Bell-metal fonts (14th cent.); leaden baptismal basin (14th cent.); hinge-ornaments from Notre-Dame; roasting-jack; lock; smoothing irons. Italian celestial globe (1502). *Goldsmith's bench and tools, German work of 1565, inlaid and carved, the iron portions delicately engraved. 6054. Large and handsome chest in forged iron (17th cent.). Hanging from the roof, Lantern of the 16th cent., with the arms of Lorraine.

11th Room. *Objects in the precious metals. By the first window: to the left, *5104. Ship in gilded and enamelled bronze, with movable figures of Charles V. (in gold) and his dignitaries; the guns can be fired by a special mechanism (admirable 16th cent. work). — Glass Case: *5299. Chess-board with men of rock-crystal, a German work of the 15th cent.; other objects in precious metal or gems, chiefly of the 15-17th centuries. — Between the windows: Silver ornaments of the 15th and 17th cent.; German drinking-horn (15th cent.). — By the second window: Gallic torques and other objects, in massive gold, found near Rennes in 1856; 4990. Merovingian scabbard, mounted in gold with bronze guard; 4989. Merovingian military ornament, in gold (end of a sword-belt); 1040. Cover of a book of the Gospels, ivory with gold filigree, 10th cent.; 5076. Silver clasp, gilded and enamelled, a German work of the 14th cent.; no number, Coffer in silver-gilt filigree work, embellished with pearls and gems; *5103. Prize for crossbow-shooting, in silver-gilt, embossed and chased (German, late 15th cent.); 5041. Double cross, in silver-gilt, adorned with precious stones, filigree work, and reliefs (13th cent.).

Glass Case by the end-wall: French seals, with coats-of-arms (17-18th cent.). *4988. Golden antependium presented by Emp. Henry II. (1002-1024) to the cathedral of Bâle, with embossed reliefs, probably executed by Lombard artists. The tapestry and carpet also come from Bâle (16-17th cent.). — Case at the window: Watches, rings, pendants, chatelaines, belts.

Cases near the entrance. 1st Case: Small boxes and cases, étuis, etc.

In the centre, 5278. Portrait of Francis I. — 2nd Case: Church ornaments of the 13-17th centuries; no number, French reliquary (16th cent.). — Next case: Large collection of spoons, forks, knives, scissors, cases of instruments of various kinds, of the 16-17th cent. — By the wall: Bishops' croziers.

Central cabinet: *4979-87. Nine gold crowns, found at Guarrazar near Toledo in 1858 and 1860, the largest of which, inlaid with pearls, oriental sapphires, and other jewels, is said by the inscription (probably added when the crown was converted into a votive offering) to have belonged to the Visigothic king Receswind (649-72); No. 4980 belonged to Sonnica (his queen?). — 1st Glass Case on the left, next the garden: *5005. Golden rose of Bâle, presented by Pope Clement V. to the Prince-Bishop of Bâle (14th cent.); 5029, 5021, 5022. Reliquaries and monstrances, of the 15th century. — 2nd Glass Case on the same side: 5042. Large double cross in gilded copper, forming a reliquary, richly decorated with filigree-work and jewels, a valuable Limoges work of the 13th cent.; *5044. Processional cross in silver, gilded, engraved, and enamelled, with statuettes at the ends representing the Virgin, St. John, St. Peter, Mary Magdalen, etc., a very interesting Italian work of the 14th cent.; 5043. Archiepiscopal cross in silver-gilt filigree, lavishly enriched with jewels, pearls, and antique cut gems, and containing eight small reliquaries (Limoges, 13th cent.); other reliquaries and monstrances. In the opposite case, next the garden: Astrolabes, compasses, clocks of the 16-17th cent.; compass-case (17th cent.); set of instruments of a German architect of the 16th century. — Next case: Appliqué work; Last Supper, in chased and gilded copper with enamels, Limoges work of the 12th and 13th cent.; vessels used as hand-warmers (13th and 16th cent.); opposite the window, Reliquary of St. Anne, by *Hans Greiff*, a famous Nuremberg goldsmith (1472); abbots' croziers (12-14th cent.).

We return to Room 8. On the right is the —

12th Room. State-bed (17th cent.), from the Château d'Effiat (Puy-de-Dôme). On the chimneypiece: 937. The Child Jesus in an attitude of benediction, a statue by *Duquesnoy*. At the window: Collection of book-bindings (16-18th cent.).

We next enter the rich Gothic **Chapel*, which is borne by a pillar in the centre. To the left, large Flemish altar-piece, 15th century. Opposite, Gothic chairs and stalls. On the site of the altar, in an apse projecting like an oriel, large wooden reliquary (15th cent.). In front, large copper reading-desk. At the end: Christ, a wooden statue of life-size, 12th cent.; statues of the Virgin and St. John, from an Italian 'Calvary', 13th cent.; wooden doorway (15th cent.). — From this doorway a staircase descends to R. VI (p. 267), from which the Thermes are entered.

The **Thermes**, or ruins of the baths once belonging to the ancient palace of the emperors (p. 265), are on the side adjoining the

Boulevard St. Michel. The fact that the largest hall, which was the *Frigidarium*, or chamber for cold baths, is 65 ft. in length, 37½ ft. in breadth, and 59 ft. in height, will serve to convey some idea of the imposing dimensions of the ancient Roman palace. Most of the antiquities to be seen here present but little interest. We learn from a inscription on a fragmentary Roman altar (No 2; to the right of the staircase), dedicated to Jupiter, that as far back as the time of Tiberius (d. A. D. 37) there existed a corporation of Parisian watermen *(Nautae Parisiaci)*. To the left is a statue of the Emp. Julian, found at Paris (comp. p. 98, No. 1121). Opposite, in the lower part of the hall, originally occupied by the piscina or swimming-bath, is a mosaic of the Gallo-Roman period.

The *Garden*, or *Square Cluny*, the only entrance to which is through the court of the Hôtel, contains interesting mediæval sculptures and architectural remains, including a large Romanesque portal from the Benedictine church at Argenteuil. Facing the Hôtel de Cluny is a cast of the fine Madonna of the portal of Notre-Dame at Paris.

Opposite the Hôtel de Cluny, on the other side of a small square, laid out in 1899, containing a stone group by Tony Noël ('Pro Patriâ Morituri'), rise the new buildings of the Sorbonne.

The **Sorbonne** (Pl. R, 19; *V*) was originally a kind of hostel founded by *Robert de Sorbon*, the confessor of St. Louis, in 1253, for the reception of poor students of theology and their teachers; but it soon acquired such a high reputation that it became the centre of the scholastic theology, and its name came to be applied to the theological faculty itself. This establishment has exercised considerable influence on Catholicism in France. While violently hostile to the Reformation, the Sorbonne was hardly less strongly opposed to the Jesuits; and for a long period it rejected the authority of the 'Unigenitus' bull directed against the Jansenists (1713). It opposed the philosophers of the 18th cent., of whose witticisms it was frequently the butt, until it was abolished by the Revolution. In 1808 the Sorbonne was made the seat of the 'Université de France' (under which term the French included the authorities who superintend the education of the whole country), but in 1896 it once more became the University of Paris, the various provincial Academies being raised at the same time to the rank of independent universities. There are about 130 class-instructors, 25 professors, and 170 fellows. The total number of students in the five faculties is nearly 12,000, including 3-400 women. The lectures are open to the public gratis.

The Sorbonne was erected in 1629 by Cardinal Richelieu for the theological faculty, but has been rebuilt and enlarged since 1885, from plans by *Nénot*. The edifice is a vast pile, 270 yds. long and 110 yds. broad, and is now mainly devoted to the *Faculties of Literature and Science (des Lettres et des Sciences)*. The two other faculties belonging to the university (jurisprudence and medicine) occupy separate buildings (pp. 276, 264). The *Main Façade*, in

the Rue des Ecoles, facing the Hôtel de Cluny, has two pediments (Science, by *Mercié;* Literature, by *Chapu*) and eight statues: Chemistry (to the left), by *Injalbert;* Natural History, by *Carlier;* Physics, by *Lefeuvre;* Mathematics, by *Suchetet;* History, by *Cordonnier;* Geography, by *Marqueste;* Philosophy, by *Longepied;* and Archæology, by *Paris.*

The VESTIBULE contains statues of Homer, by *Delaplanche*, and Archimedes, by *Falguière.* In the centre are the principal entrance and the staircase to the galleries of the great amphitheatre. On the right, at the entrance to the VESTIBULE DES GALERIES DES LETTRES ET DES SCIENCES: Panoramas of Venice and the Place de la Concorde, by *Ch. Poilpot* (1902); in the gallery leading to the court are landscapes by the same artist. COUR D'HONNEUR: *J. J. Weerts*, Decorative panel of the Fête du Lendit or Parchment Fair of St. Denis (15th cent.). ESCALIER DE LA BIBLIOTHÈQUE (on the left of the court): Right, The Dream; centre, Song of the Muses awakening the human soul; left, Silence, by *Rochegrosse.*

The UPPER VESTIBULE is adorned with mural paintings illustrating Literature, by *Flameng* (to the right of the principal door), and Science, by *Chartran* (to the left). Flameng's paintings represent: Founding of the Sorbonne; Abélard and his school; Jean Heysselin establishing the first printing-press at the Sorbonne; Etienne Dolet, Amyot, Ronsard, Marot, Rabelais, Ramus, La Boëtie, Brantôme, Budæus, L'Estoile, and Montaigne; Richelieu laying the foundation of the Sorbonne church; the Rector of the Sorbonne and Henri IV.; the great writers of the 17th cent.; Rollin, principal of the Collège de Beauvais (at Paris); writers of the 19th century. At the side, a statue of the Republic, by *Delhomme.* Chartran's paintings, also beginning at the door, represent: Louis IX. studying mathematics; Ambroise Paré tying arteries; B. Palissy teaching mineralogy; Buffon; De Jussieu and Daubenton; Pascal and Descartes; Lavoisier and Berthollet; Cuvier; Laënnec, inventor of the stethoscope; Arago.

The LARGE AMPHITHEATRE, which is shown sometimes on Thurs. 11-4 (apply to the concierge, Rue des Ecoles 7), holds 3500 persons and is frequently the scene of meetings and public functions. The end of this hall is decorated with a large allegorical painting ("The Sacred Grove") by *Puvis de Chavannes.* The cupola is by *Galland;* around it are six statues: Sorbon by *Crauk*, Richelieu by *Lanson*, Descartes by *Coutan*, Pascal by *E. Barrias*, Rollin by *Chaplain*, and Lavoisier by *Dalou.* The adjoining rooms have paintings by *Wencker* and *Lerolle*; the Salle des Actes, by *Jobbé-Duval* and *Duez;* the Salle du Comité, by *Lhermitte* and *Roll;* the rector's apartments, by *Raph. Collin;* the chemistry lecture-room, by *Besnard.*

The CHURCH OF THE SORBONNE, the only part of the original building that has been preserved, was built by Card. Richelieu in 1635-59 and is surmounted by a conspicuous dome. The principal façade, which is adorned with statues of doctors of the church, looks on to the Place de la Sorbonne, on the side of the Boul. St. Michel.

In the interior, to the right of the entrance, is the tomb of the Duc de Richelieu (d. 1822), minister of Louis XVIII. In the left transept, a large picture by *N. A. Hesse:* Robert de Sorbon (p. 274) presenting young students of theology to St. Louis; also a Scourging of Christ, in marble, by the younger *Ramey.* The right transept contains the marble *Tomb of Cardinal Richelieu (d. 1642), designed by *Le Brun*, and executed by *Girardon* in 1694, a work of admirable finish. The cardinal is represented in a semi-recumbent posture, supported by Religion, while Science sits by in an attitude of grief. Above it is Richelieu's hat. The large mural painting at the back, by *Timbal*, represents Theology, and contains the portraits of Robert de Sorbon, St. Bonaventura, Abélard, Dante, Bossuet, Pascal, and others. The spandrels of the dome are painted by *Phil. de Champaigne;* the

mosaics represent the four Doctors of the Church. On the wall to the left of the nave is a painting by *Weerts:* 'Pour l'Humanité, pour la Patrie'.

Opposite the church is the small *Place de la Sorbonne*, with a statue of Auguste Comte (1798-1857), the founder of Positivism; the bust and allegorical figures are by A. Injalbert (1902). Beyond, in the Boul. St. Michel, is the *Lycée St. Louis*, built by Bailly on the site of the Collège d'Harcourt, which was founded in 1280.

A little farther on, to the right of the Boul. St. Michel and beside the Luxembourg Garden (p. 315), is the little *Place Médicis*. The Rue Soufflot leads hence to the Panthéon (see below).

Behind the Sorbonne, to the left, in the Rue des Ecoles, is the **Collège de France** (Pl. R, 19; *V*), founded by Francis I. in 1530, entirely rebuilt in 1611, then destroyed, and reconstructed in 1778 by Chalgrin. It was again restored and extended in 1831-42. From its beginning as a mere 'college', styled 'Collège des trois langues', it has expanded into a teaching centre with 42 professorships, and its curriculum embraces every branch of science. The lectures (free) are intended for the benefit of adult men and women, and are of a popular character. The college is not connected with the university, but is under the direct control of the minister of public instruction. — A bronze statue of *Claude Bernard* (1813-78), the physiologist, by Guillaume, has been erected in front of the Collège. Adjacent, to the right, is a bronze statue of *Dante* (1265-1321), by Aubé. In the court on the side next the Rue St. Jacques is a statue of *Budaeus* (*Budé;* 1467-1540), one of the learned founders of the institution, by Max Bourgeois. The marble statue of *Champollion* (1790-1832), the Egyptologist, in the vestibule, is by Bartholdi.

Farther on the Rue des Ecoles passes the Square Monge (p. 281) and ends behind the Halle aux Vins (p. 318), near the Jardin des Plantes.

We now ascend the old Rue St. Jacques, to the right of the Collège de France. On the right is the massive new pile of the Sorbonne, with the tower of its observatory; on the left is the *Lycée Louis-le-Grand* (rebuilt in 1887-96), formerly the Collège de Clermont belonging to the Jesuits. Farther on, to the left, is the *Ecole de Droit*, or school of jurisprudence connected with the university, rebuilt in 1892-97, and extending to the Place du Panthéon. We then reach the wide and handsome Rue Soufflot (Pl. R, 19; *V*), which leads to the Jardin du Luxembourg (p. 315) and to the Panthéon At the end of this street, on the left, is the E. façade of the Ecole de Droit, built by Soufflot in 1771; on the right the *Mairie of the 5th Arrondissement* (1849); and, in front, a fine bronze statue of *Jean Jacques Rousseau* (1712-1778), by P. Berthet (1889).

The ***Panthéon** (Pl. R, 19, *V*) stands on the highest ground (the 'Mont de Paris') in the quarters of the city on the left bank, occupying the site of the tomb of Ste. Geneviève (422-512), the patron saint of Paris. The chapel erected over her tomb was succeeded by

a church, which was removed in the 18th century. The present edifice, designed in the classical style by *Soufflot*, was built in 1764-90. The new church also was dedicated to Ste. Geneviève, but in 1791 the Convention resolved to convert it into a kind of memorial temple, which they named the 'Panthéon', inscribing on it the words '*Aux grands hommes la patrie reconnaissante*'. Mirabeau was the first of the illustrious dead interred here (April 15th, 1791), then, on 10th July in the same year, the remains of Voltaire were transferred hither. The building was restored to religious uses in 1806, but was again made a temple after the July Revolution in 1830. Once more consecrated in 1851, it was finally secularised in 1885 for the obsequies of Victor Hugo.

The edifice is of most imposing dimensions, and its form is that of a Greek cross, 370 ft. long and 276 ft. wide, surmounted by a dome 272 ft. in height and over 75 ft. in diameter. The dome rests on a lofty cylinder or drum enclosed by an open Corinthian colonnade, and is crowned with a lantern which is again capped by a small dome. A huge colonnade consisting of twenty-two fluted Corinthian columns, 81 ft. in height, resembling that of the Pantheon at Rome, forms the portico. The *Tympanum, 117 ft. long and 23 ft. high, was executed by *David d'Angers* (d. 1856), and represents France, between Liberty and History, distributing wreaths to her sons, the latter forming animated groups on either side.

Under the portico are two groups in marble by *Maindron* (d. 1884): Ste. Geneviève imploring Attila, the leader of the Huns, to spare the city of Paris; and the Baptism of Clovis by St. Remigius. The three doors are of bronze.

The Interior (open daily, except Monday, 10-5, in winter 10-4) is impressive. On each side of the aisles is a Corinthian colonnade, bearing a gallery, and having an elevated pavement (notice the steps, while examining the paintings). Over the centre of the edifice rises the dome, which, according to Soufflot's design, was to have rested on columns, but these proved too weak for the weight of the superstructure. *J. Rondelet*, who succeeded Soufflot in 1781, substituted piers, connected by massive arches, for the original columns, to the detriment, however, of the general effect produced by the nave. The dome consists of three sections, one above the other, the second of which is adorned with paintings by *Gros*, Ste. Geneviève receiving the homage of the kings of France: Clovis, Charlemagne, Louis the Debonair, and Louis XVIII.; above, Louis XVI., Marie Antoinette, Louis XVII., and Princess Elizabeth, the 'martyrs' of the Revolution. The paintings in the spandrels, by *Carvalho*, after *Gérard*, represent Death, France, Justice, and Glory.

The decoration of the Panthéon was originally entrusted to Paul Chenavard of Lyons, but his cartoons (1848-51), now in the Lyons picture-gallery, were never executed. The mistake was then made

of giving the commission to various artists of very diverse tendencies; and the natural result is a sad want of harmony in the general effect.

On the wall of the nave, to the right, Preaching of St. Denis, by *Galland;* *Childhood of Ste. Geneviève, by *Puvis de Chavannes* (1877). On the left, Martyrdom of St. Denis, by *Bonnat;* Attila on the march to Paris, and Ste. Geneviève encouraging the Parisians during the approach of Attila, by *Delaunay* (d. 1891) and *Courcelles-Dumont.* Above these and the following paintings are smaller compositions, more or less related to the lower scenes (here, French saints). Beside the principal door are statues of St. Denis, by *Perraud,* and St. Remigius, by *Cavelier.* At the first piers, to the right and left, statues of St. Germain, by *Chapu*, and St. Martin, by *Cabet* and *Becquet.*

Left transept: on the left, St. Louis administering justice, founding the Sorbonne, founding the hospital of the Quinze-Vingts, and as captive of the Saracens, by *Cabanel.* To the right: Joan of Arc at Domremy, before Orleans, at Rheims, and at the stake in Rouen, by *Lenepveu;* at the end, Faith, Hope, Patriotism, and Charity by *Humbert,* and a piece of Gobelins tapestry, 'Pro Patria'. — By the left pier, statue of St. Vincent de Paul, by *Falguière.*

Right transept: Coronation of Charlemagne, and Charlemagne as restorer of literature and science, by *H. Lévy;* at the end, Pilgrimage to Ste. Geneviève and Procession with her relics, by *Maillot,* and a piece of Gobelins tapestry, 'Gratia Plena' (part of the old church-decorations); to the left, Baptism of Clovis and his Vow at the battle of Tolbiac, by *Jos. Blanc.*

To the right of the choir, Death of Ste. Geneviève, by *J. P. Laurens,* and a statue of the saint, by *Guillaume.* By the pier, statues of St. Gregory of Tours, by *Frémiet,* and of St. Bernard, by *Jouffroy.* *Paintings on the left side, by *Puvis de Chavannes* (1898), relating to Ste. Geneviève and Attila (best seen from a little distance or from the foot of the steps). On the vault is Christ showing to the Angel of France the destiny of her people, a mosaic by *Hébert.* The three panels between the pilasters of the choir are shortly to be adorned with paintings by *Detaille.*

Foucault's Pendulum. The long pendulum suspended from the centre of the cupola is a reproduction (placed here in 1902 by the Astronomical Society of France) of the pendulum used by the Parisian physicist Léon Foucault (d. 1868) in 1851 to demonstrate the rotation of the earth. It is set in motion every day except Mon. at 10 and 2 o'clock (a notice-board indicates the direction of the swing).

The Dome (adm. by order from the Administration des Beaux-Arts, Rue de Valois 3, Palais-Royal) is reached by a staircase in the left (N.) transept. We ascend 139 steps to the roof, and then 192 more to the first section of the dome, through the large opening (23 ft.) in which we obtain a view of the paintings in the second section (see p. 277). — We may now ascend by 94 steps more to the lantern, which commands a magnificent view of the city and environs, but less interesting than that from the Tour St. Jacques or Notre-Dame, as its position is not so central.

The entrance to the Vaults (*Caveaux;* adm. as for the dome except on Nov. 2nd, the Jour des Morts, and June 26th, the anniversary of President Carnot's death) is at the end of the building, to the left. The first tomb we notice is that of *Victor Hugo* (1802-85); then a monument, in poor taste, to *J. J. Rousseau* (1712-1778); one to *Voltaire* (1694-1778), with his statue after Houdon; and the simple tomb of *Soufflot* (1713-1781), the architect of the Panthéon, a plaster-model of which is shown beneath the left transept. Farther on, to the left, is a vault in which are placed the remains of *General Lazare Carnot* (1753-1823), 'organizer of victory', member of the Convention, and those of *President Carnot* (1837-1894), his grandson, *General Marceau* (1769-1796), *La Tour d'Auvergne* (1743-1800), 'the first grenadier of France', and *Baudin* (p. 246). Then follow the tombs of *Marshal Lannes* (1769-1809), *Lagrange* (1736-1813), the mathematician, *Bougainville* (1729-1811), the circumnavigator, and a number of senators of the First Empire. The exit from the vaults is on the W. side, near the principal portal (fee optional).

The Bibliothèque Ste. Geneviève (Pl. R, 19; *V*), a long building on the N. side of the Place du Panthéon, was built by *H. Labrouste* in 1843-50. On the walls are inscribed names of celebrated authors of all nations. The collection of books was founded by Cardinal de la Rochefoucauld in 1624 in the Abbey of Ste. Geneviève, and greatly augmented by the library of Cardinal Le Tellier, archbishop of Rheims, in 1710. Declared to be 'national property' in 1790, it was transferred to the present edifice in 1850. The library now contains 3503 MSS. (on the groundfloor), of the 11th to the 17th cent., some of them illuminated with beautiful miniatures, and about 200,000 vols., including a nearly complete collection of Aldines, or books by the celebrated firm of Aldus and Paulus Manutius at Venice (15th and 16th cent.), and Elzevirs, or books printed by the family of that name at Leyden and Amsterdam (16th and 17th cent.); and also most of the periodicals published in the 17th and 18th centuries. The library possesses in addition a collection of about 8000 engravings, including nearly 5000 portraits. The portrait of Queen Mary Stuart was presented by herself to the abbey of St. Geneviève.

The vestibule contains busts of famous French authors. — In the rooms of the 'Réserve' on the groundfloor are cases containing some of the rarest treasures of the collection (bindings emblazoned with coats-of arms, including those of Maioli and Grolier, illuminated MSS., elzevirs, incunabula, etc.). — On the staircase is a bust of *Gering*, who in 1469 established at the Sorbonne the first French printing-press. Above the landing is a copy, by *Balze*, of Raphael's School of Athens in the Vatican. At the sides are allegorical medallions (also by *Balze*), and busts of La Rochefoucauld and Labrouste. At the entrance to the reading-room is a fine piece of Gobelins tapestry, Study surprised by night, after Balze.

The vaulting of the Reading Room (*Salle de Lecture*), on the first floor, is borne by seventeen iron girders, supported in the centre by sixteen slender columns. The room accommodates 420 readers. It is open to the public daily, except in the vacation (1st to 15th Sept.), from 10 to 3, and from 6 to 10 p.m.; in the evening it is frequented almost exclusively by students.

The Rue Valette, to the N. of the Place du Panthéon, contains at No. 21 some interesting remains of the old *Collège Fortet*, founded in 1391, where the members of the Ligue and the Conseil des Seize held their meetings.

The *Place Ste. Geneviève*, to the N.E. of the Panthéon and in front of St. Etienne-du-Mont, is built on an old cemetery. In 1903

sarcophagi dating from the time of the early Christians were found here, together with Merovingian ornaments; they are to be presented to the Musée Carnavalet (p. 180). In the Place rises —

St. Etienne-du-Mont (Pl. R, 22; *V*), a combination of Gothic and Renaissance architecture, erected in 1517-41. The choir is Gothic, while the façade, added in 1620, is in the Renaissance style. To the left of the portal is a square tower, flanked with a round turret, probably part of an earlier building. In 1795 this church became the 'Temple of Filial Piety' and was given over to the Theophilanthropists.

The *Interior, one of the finest of all the churches of Paris, consists of a nave and aisles of almost equal height. Slender round pillars, twelve on each side, united by a gallery halfway up, bear the lofty vaulting, from which spring the ribs terminating in pendent keystones, that over the transept being the most beautiful. The choir is separated from the nave by a **Jubé*, or rood-loft, of very fine workmanship, by *Biard* (1600-05). — The *Pulpit*, by *Lestocard*, from designs by *Lahire*, is borne by a Samson, and adorned with numerous statuettes. — The stained glass of the upper windows is most interesting; the finest is ascribed to *Pinaigrier* (1568). The 5th Chapel on the right contains a 'Holy Sepulchre' with life-size figures in terracotta, dating from the 17th century. The other works of art, with the exception of the glass in the Galerie du Charnier (see below), are of less interest.

To the right of the choir are three large pictures, which, however, it is almost impossible to see, two of them (above) being votive offerings to Ste. Geneviève presented by the city, by *Largillière* (1696) and *De Troy* (1726), and the third, the Stoning of St. Stephen, by *Abel de Pujol*. Beside them, the epitaph of Blaise Pascal (d. 1662). More to the right, that of Jean Racine (d. 1699). — The Lady Chapel behind the choir (1607) contains four large frescoes by *Caminade* (scenes from the life of the Virgin; 1839). — The richly-decorated 2nd Chapel (modern) on the same side contains the *Tomb of Ste. Geneviève* (p. 276), but only part of her sarcophagus is here. Ste. Geneviève's fête is celebrated by a sort of pilgrimage, Jan. 2nd-11th. — Behind the apse (door to the right) is the *Galerie du Charnier* (charnel house; so named from the cemetery, see above), containing some magnificent stained glass of the 16-17th cent., including the 'Mystic Wine-press', by *Pinaigrier*. — The Chapelle des Catéchismes (1861), on the right, is decorated with paintings by *Giacometti*, *Timbal*, and *Bienoury*. Flanking the entrance are statues of St. John (right) and St. Louis of Gonzaga (left), by *Chapu*. — In the 1st chap. to the left of the choir are mural paintings of the 16th cent.: Martyrdom of 10,000 soldiers under Maximian. — Archbp. Sibour was assassinated at the high-altar by the Abbé Verger in 1857.

The square tower, in the transitional style, to the right of St. Etienne, which now forms part of the *Lycée Henri IV* and is separated from the church by the Rue Clovis, is a relic of the old Abbey of Ste. Geneviève (a fragment of the façade may be seen in the Rue Clotilde, No. 1). The ancient 13th cent. refectory may still be identified in the Place Ste. Geneviève.

In the Rue du Cardinal Lemoine and facing the lower end of the Rue Clovis is the *Collège des Ecossais (Scots College)*, the great seat of Scottish continental learning from the 14th cent. and latterly a

centre of Jacobite influence. The building, dating from the 17th cent., is now occupied by the Institution Chevalier, a private school. The Chapel of St. Andrew, on the first floor, contains the tomb of the beautiful Duchess of Tyrconnel and a memorial erected by the Duke of Perth to James II. In an adjoining room are portraits of Prince Charles Stuart and his brother. Visitors are admitted on application to the concierge (fee).

Nearly at the back of St. Etienne, to the N.E., is the *Ecole Polytechnique* (Pl. R, 22; *V*), for the education of military and naval engineers, artillery officers, civil engineers in government employ, telegraphists, and officials of the government tobacco-manufactory. It was founded by Monge in 1794. The course of study covers two years; there are about 250 pupils.

On the other side of the building is the *Rue Monge*, which connects the Boul. St. Germain with the Avenue des Gobelins (on the left the Arènes de Lutèce, see below; on the right the Place Monge, p. 323). At the angle formed by the Rue Monge and the Rue des Ecoles is the *Square Monge*, with bronze statues of *Voltaire*, after Houdon (1872), and *F. Villon*, by Etcheto, two stone statues from the old Hôtel de Ville, and a fountain in the Louis XV. style.

A little lower down, to the right of the Rue Monge, close to the Boul. St. Germain, is the *Eglise St. Nicolas-du-Chardonnet*, built in 1656-1709, with a tower of 1625.

The 1st chapel to the right contains a picture by *Desgoffe*, Jesus healing the blind man at Jericho, and one by *Corot*, Baptism of Christ. In the 2nd chap. to the right of the choir, Monument of J. Bignon (d. 1656), by *Girardon*, and St. François de Sales by *Ph. de Champaigne;* 4th chap. (l.), Monument of the painter Le Brun (d. 1690), by *Coyzevox*, and his mother (at the window), by *Tuby*. Organ-loft of the 18th century.

The Rue Monge debouches in the Boul. St. Germain at the *Place Maubert*, where a modern bronze statue, by Guilbert, commemorates *Etienne Dolet*, a printer burned in 1546, in the reign of Francis I., for 'impiety and atheism'. The reliefs represent Paris restoring Freedom of Thought, and the Arrest and Execution of Dolet. The inscription on one side reads: 'non Dolet ipse dolet, sed pia turba dolet'.

The Rue Lagrange leads straight on to Notre-Dame (p. 259), passing behind St. Julien-le-Pauvre (p. 264). The Boul. St. Germain leads, on the left, to the Boul. St. Michel, and, on the right, to the quays near the Halle aux Vins (p. 318).

The poor quarter to the S.E. of the Lycée Henri IV and the Ecole Polytechnique contains many relics of old Paris. The **Rue Mouffetard** (Pl. G, 22; *V*) abounds in curious ancient signs. At No. 69 is the Passage des Patriarches, which occupies the site of the Hôtel de Chanac (14th cent.), the residence of G. and B. de Chanac, patriarchs of Alexandria and Jerusalem; the *Fountain* at No. 60 dates from 1671. An inscription at No. 1 Place de la Contrescarpe, in the same street, records that there stood the Cabaret de la Pomme-de-Pin, celebrated in prose and verse by Rabelais and Ronsard's 'Pleiade'. — More to the E., between the Rue Monge and the Rue de Navarre, excavations made in 1870-83 brought to light part of an antique amphitheatre, the **'Arènes de Lutèce'** (Pl. G, 22; *V*), or *Amphitheatre*

of Lutetia. This was constructed on the E. slope of the 'Mont de Paris' (p. 276) in the 2nd or 3rd cent. of our era. Its area (ca. 60 yds. by 50 yds.) is small in comparison with other amphitheatres of that period. The tiers of seats have been extensively restored. The space is surrounded by gardens. Other fragments are preserved at the Musée Carnavalet (p. 181).

17. Quartier St. Germain.

The quarter on the left bank opposite the Louvre and the Tuileries, within the 6th Arrondissement (Luxembourg) on the E. and the 7th (Palais-Bourbon) on the W., is the residential centre of the French noblesse, whose stately mansions are found principally in the W. portion (p. 293). Until the end of the 17th cent. it lay outside the city-fortifications, which surrounded the Université only on the left bank; and the name of *Fauboury St. Germain* dates from that period.

The **Pont des Arts** (Pl. R, 20; *IV*), an iron bridge for foot-passengers only, constructed in 1802-4, marks the E. limit of the Quartier St. Germain. It derives its name from the 'Palais des Arts', as the Louvre was once called. It commands a fine view on both sides. — On the right, between this bridge and the Pont du Carrousel and as far as the Pont-Royal, extends the *Port St. Nicolas*, a quay alongside which one or two merchant-vessels from Liverpool or London are generally moored, representing the partial realization of the commercial ideal of 'Paris a sea-port' ('Paris port de mer'); comp. also p. 318. — On the other side of the bridge, to the left of the Institut (see below), once stood the famous *Tour de Nesle*, which tradition, unsupported by evidence, describes as the scene of the blood-stained orgies of Margaret of Burgundy, wife of Louis X. (the theme of Alex. Dumas' popular drama 'La Tour de Nesle'). A metal plate at the corner of the W. wing of the Institute and the Quai de Conti shows the plan of the tower.

The Institut de France (Pl. R, 20; *IV*), a somewhat clumsy edifice, covered with a dome, is situated on the left bank of the Seine, at the S. end of the Pont des Arts (Quai de Conti 23), and opposite the Louvre. The crescent-shaped façade is flanked with wings adorned with arcades. In front of the Corinthian portico rises a *Statue of the Republic*, by Soitoux (1850). The institution was originally founded by Cardinal Mazarin (d. 1661) for the education of youths from the newly-acquired provinces of Roussillon, Pignerol, Flanders, and Alsace, and was named the *Collège Mazarin*, but was popularly known as the *Collège des Quatre-Nations*. During the Revolution it was used as a prison, but in 1795 it was ceded by the Convention to the *Académies*, or societies of savants, who had hitherto met in the Louvre. Its name was then changed to the *Palais de l'Institut*.

The *Institut de France* embraces five different academies: the *Académie Française*, the *Académie des Inscriptions et Belles-Lettres*,

the *Académie des Sciences*, the *Académie des Beaux-Arts*, and the *Académie des Sciences Morales et Politiques*. Each of these has 40 ordinary members, except the Académie des Sciences, which has 66; and all except the Académie Française have honorary, corresponding, and foreign members. The great annual meeting of the Institut is held on Oct. 25th in the 'Salle des Séances Solennelles' (formerly a chapel) under the dome, which is adorned with statues of French authors, scholars, and artists. The several academies meet in separate rooms and at various periods (May, July, December, October, and April). The meetings are public, but cards of admission must be obtained from the secretarial offices. The building may be inspected any day except Sunday. Each ordinary member receives a salary of 1200 fr. Vacancies are filled by the votes of the members in whose departments they occur, subject to the approval of government.

The history of these ancient corporations is not very perspicuous. The oldest is the *Académie Française*, which originated about 1629 in the meetings of a group of learned men who came together to discuss questions of literary and scientific interest. It received state-recognition from Cardinal Richelieu in 1634-35. Its main function is to perfect the French language by the revision of the *Dictionnaire de l'Académie*, and to supervise the publication of a *Dictionnaire Historique de la Langue Française*. It awards prizes for distinction gained in various walks of life. Among these are the two *Prix Montyon*, founded by the Baron de Montyon (d. 1820); one (18,000 fr.) being allotted to the person of French nationality who has performed during the year the most virtuous action, and the other (19,000 fr.) to the author of the literary work published within the preceding two years considered most useful to the cause of public morality. Other smaller prizes bring the total annual distribution of 'prix de vertu' to over 50,000 fr. The *Prix Gobert* (10,000 fr.) is awarded for the most eloquent work on the history of France. The ordinary meetings take place on Thurs., 3-4.30 p.m., the annual meeting in November. It is the ambition of every French author to become one of the 40 members of the Academy and so join the 'Immortals'.

The *Académie des Inscriptions et Belles-Lettres*, an offshoot (1663) of the Académie Française, was incorporated in 1701 and reorganized in 1803. It is chiefly devoted to the study of ancient and Oriental languages and to archæological research (inscriptions, coins, monuments, etc.). It publishes periodical *Mémoires*. It awards the *Prix Garnier* (10,000 fr.) and an additional Prix Gobert (see above). Meetings: ordinary on Frid. 3-5; annual in November.

The *Académie des Sciences*, founded by Colbert in 1666, cultivates the study of mathematics and natural science. Its publications consist of *Mémoires* and *Comptes-Rendus des Séances*. It controls the *Prix La Caze*, *Jecker*, and *Petit d'Ormoy* (six of 10,000 fr. each). Meetings: ordinary on Mon. 3-5; annual in December.

The *Académie des Beaux-Arts*, for the promotion of painting, sculpture, architecture, and musical composition, originated in the amalgamation (in 1816) of the Académie de Sculpture et de Peinture, founded by Mazarin in 1648, and the Académie d'Architecture, founded by Colbert in 1671. It publishes a dictionary and awards various prizes to artists and architects. Meetings: ordinary on Sat. 3-5; annual in October.

At the Revolution the existing Academies were all suppressed (1793) and replaced by an *Institut National*, divided into three classes. The first of these was the *Académie des Sciences Physiques et Mathématiques;* the second consisted of the newly-founded *Académie des Sciences Morales et Politiques*, for the study of philosophy, history, and political economy; the third comprised the *Académie de la Littérature et des Beaux-Arts*. In 1805 the second

class was entirely suspended (until 1832), while the old **Académie des Inscriptions** was re-established, and added to the third class. The **Académie des Sciences Morales et Politiques** also publishes *Mémoires*. Within its competence are certain special awards, such as the *Prix Audiffret*, for devotion to duty or work (15,000 fr.), and the *Prix Carnot*, a charitable foundation under which 83 widows of workmen with large families receive an annuity of 200 fr. Its ordinary meetings are held on Sat. 12-2; the annual meeting in December. — There are also a few other prizes that are allotted by each Academy in turn.

The building also contains the **Bibliothèque de l'Institut** (for members only); the **Bibliothèque Mazarine**, which is open to the public daily, 11 to 4 or 5 o'clock (vacation from 15th Sept. to 1st Oct.) and contains over 300,000 vols. and 5800 MSS., 80 models of Cyclopean monuments from Italy, Greece, and Asia Minor, and several ancient works of art; and the small **Musée de Mme. de Caen** (not open to the public; adm. on request at No. 1 Rue de Seine). The Countess de Caen (d. 1870) bequeathed the greater part of her property to the Institut, for the support of art-students in Rome, on the condition that each beneficiary should contribute an original work to the musée, which now contains a considerable number of paintings, sculptures, and architectural designs.

In the small squares to the W. and E. of the Institut are statues of *Voltaire* (1694-1778), by Caillé, and *Condorcet* (1743-1794), by J. Perrin.

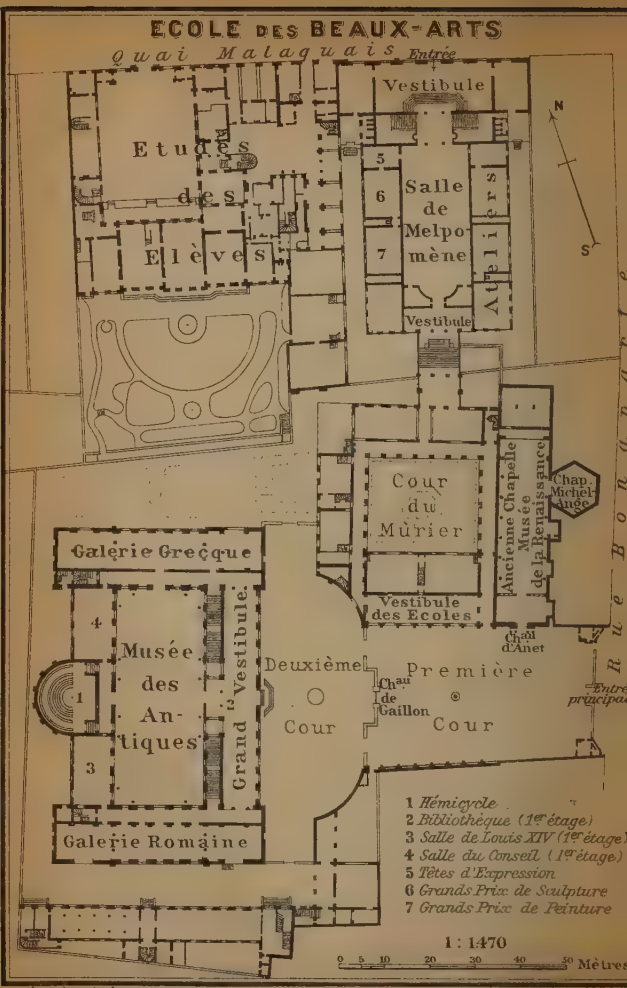
In the Quai de Conti, No. 5, is the house where Bonaparte lived (on the 5th floor) in 1785. — Behind the Institut, to the right, begins the long *Rue de Seine* (Pl. R, 20, 19; *IV*), which leads straight to the Luxembourg. At No. 6 is the site of the house occupied by Margaret of France, or of Valois, the dissolute 'Reine Margot' of Henri IV., whom he repudiated; it was reconstructed in the 18th century. Other interesting houses are No. 12 (tenanted by David, Talma, David d'Angers, and others), Nos. 41, 42, 57, etc. This picturesque corner of old Paris is seriously threatened by the extension of the *Métropolitain*, which will probably involve the prolongation of the Rue de Rennes as far as the Seine and the construction of a new bridge ('Pont de la Monnaie'), in the place, perhaps, of the Pont des Arts. — At the end of the Passage des Cours de l'Institut is the Rue Mazarine, where, at No. 42 (tablet), the Théâtre Guénégaud was situated which Molière directed till his death in 1673 (comp. p. 35).

The **Hôtel des Monnaies** (Pl. R, 20; *IV*), or *La Monnaie*, the Parisian Mint, is a large building to the left of the Institut and near the Pont-Neuf (p. 253), erected in 1771-79 by *J. D. Antoine*. The façade, which is 134 yds. in length, and adorned with Ionic columns, is surmounted by allegorical figures by *Le Comte*, *Pigalle*, and *Mouchy*. The institution of the mint is due to Charles the Bald (840-877). — The Monnaie contains a —

Musée Monétaire, or collection of coins, which is shown on Tuesdays and Fridays, 1-3 o'clock, to visitors provided with an order from the Director. This order, which must be applied for in writing, also admits to the workshops; it is available for 4-5 persons. The museum is reached by the handsome staircase to the right of the entrance.

The vestibule contains specimens of the metals used in coining. — A cabinet to the right of the vestibule contains a glass-case with ancient coins, and presses with medals. The cabinet to the left contains specimens of postage-stamps.

The numerous glass-cases in the principal saloon (decorated in the Louis XVI. style) contain an interesting collection of *French Coins*, arranged



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chronologically, from the earliest times down to the present day, those of Louis XIV. and Louis Philippe being most numerous; a collection of *Foreign Coins* of every country (including a Chinese coin of B.C. 1700), and another of *Medals* struck on various occasions. The ceiling-painting, by J. J. Weerts, represents the 'Triumph of the Universal Exhibition of 1889'.

Farther on is a passage containing the *Silver Assays*, and a room with models of *Instruments* and *Furnaces* used in coining.

The following room contains *Dies*, and, in the cabinets, the *Medals* of the Consulate and the Empire. The wax models of the reliefs on the Vendôme Column preserved here, and the small model (1:24) of the column itself, afford a better idea of the details than the originals. A bust of Napoleon I. by *Canova*, executed in 1806, and a cast of the emperor's face taken 20 hours after death are also shown. The models of former weighing machines and a good collection of models and examples of contemporary engraving may be mentioned.

The Ateliers, with their steam-engines, furnaces, and machinery, are well worth visiting. Those only are shown in which silver pieces and medals are struck, the whole process of melting, rolling, cutting, and minting being seen. The machines invented by Thonnelier are highly ingenious, sixty pieces of money being struck by each of them per minute, while the whole of them in operation at once are capable of coining no fewer than two million francs per day. In the Monnaie are also performed all the operations of assaying and stamping the gold and silver wares of the jewellers. The 'Atelier du Monnayage' contains a marble figure of Fortune, by *Mouchy*.

Returning to the Institut, we soon reach the Rue Bonaparte, the second street to the left beyond that building. No. 14 in this street is the —

Ecole des Beaux-Arts (Pl. R, 17-20; *IV*), founded at the time of the Revolution, when the two academies of fine arts were amalgamated (see p. 283) for the teaching of painting, sculpture, engraving, and architecture. The pupils who obtain the first prizes ('grands prix de Rome') in the different departments are sent to Rome at the expense of government for four years. The works they send home are exhibited here annually in summer. The school has a staff of 33 professors, and is attended by upwards of 1500 pupils of different nationalities. The present director is M. Paul Dubois, the sculptor.

The Palais des Beaux-Arts, erected in 1820-38 by *Debret* and his successor *Duban*, occupies the site of the old *Couvent des Petits-Augustins*. In 1860-62 a new wing facing the Quai Malaquais was added, and the old *Hôtel Chimay*, adjoining this wing, was acquired in 1885 for the workshops. It is open to the public on Sun., 12-4, but not on holidays; sometimes also on week-days, about 2 p.m., on application to the concierge, who provides a guide (fee).

The First Court, the entrance to which is flanked by busts of P. Puget and N. Poussin, by *Mercié*, contains many handsome fragments of French edifices, from the Gallo-Roman period down to the 16th century. These are the remains of the Musée des Monuments founded here at the time of the first Revolution by the painter *Alex. Lenoir* (d. 1839), and consisting chiefly of tombstones and reliefs rescued from the ruins of churches and châteaux. In 1816 Louis XVIII. dispersed the collection, and ordered most of the ob-

jects to be restored to the churches or their original proprietors. In the centre of the court is a Corinthian column in red marble, surmounted by a bronze statue of Plenty (16th cent.). On the wall to the left is a fresco painted on lava by the brothers *Balze*, after the work formerly in the Villa Magliana (p. 124; No. 1512). To the right (at the entrance to the 'Musée de la Renaissance', p. 287) is the celebrated and beautiful portal of the Château d'Anet, which was erected for Diana of Poitiers by *Philibert Delorme* and *Jean Goujon* in 1548, by order of Henri II. Built into the wall near the portal are some remains of the Hôtel de la Trémouille (14th cent.) which used to be in the Rue des Bourdonnais.

The Second Court is separated from the first by part of the façade of the Château of Gaillon (p. 431) which was erected in 1500-1510 by *Guill. Senault* and *Pierre Fain* of Rouen for Cardinal d'Amboise, minister of Louis XII. and one of the chief promoters of the Renaissance in France. It is in a mixed Gothic and Renaissance style, affording a good idea of the character of the château, which was destroyed during the Revolution. Beyond it are other fragments of French architecture and sculpture, statues copied from antiques, and a fine stone basin, 13 ft. in diameter, adorned with heads of gods or heroes, animals, and the four elements, a work of the close of the 12th cent., brought from the abbey of St. Denis.

The Principal Building, the *Façade of which, designed by *Duban*, is one of the best examples of modern French architecture, contains chiefly casts and copies of famous antique and Renaissance works of art.

On the Ground Floor are casts of antique statues and copies of paintings from Pompeii, Herculaneum, Delphi, etc., in addition to some Roman statues from the Villa Medici, including torsos of Venus and Mars (to the right and left of the door leading into the court), and, at the back, to the left, a torso of the Minerva Medici, after a Greek work from the time of Phidias. — We next enter an inner court, roofed with glass, and pass through a corridor containing a fine *Monument of Duban* (1797-1870), the architect (p. 285), by by E. Guillaume.

Behind is the Amphitheatre (Pl. 1), adorned with the celebrated **Hémicyle of Paul Delaroche* (d. 1856), an encaustic painting which represents distinguished artists of all ages and nations, and contains in all 75 figures (13 ft. in height).

On a lofty throne in the centre are the great Greek masters, *Phidias* (the sculptor), *Ictinus* (the architect of the Parthenon), and *Apelles* (the painter). Four female figures in front represent (left) Greek, Gothic, and (right) Romanesque, and Renaissance art. — The Walters Gallery at Baltimore contains a reduced replica of this work (see *Baedeker's United States*).

Opposite the Hémicycle is a large painting by *Ingres*, representing Romulus victorious over Acron, King of the Sabines.

First Floor. — Staircases to the right and left between the vestibule and the inner court (see above) lead to the rooms on the

first floor, containing numerous copies of paintings of all schools, small casts, models of buildings, and so forth; the galleries to the right and left of the glass-roofed court are adorned with fifty-two copies from Raphael's logge in the Vatican, by the brothers *Balze*. In the Salle de Louis XIV. (Pl. 3) are copies of celebrated paintings, valuable original drawings, and busts of artists. The following passage contains original works, portraits of artists (one in enamel of Puvis de Chavannes, by G. Jean), etc. The gallery here affords a good survey of the Hémicycle of P. Delaroche. — Salle du Conseil (Pl. 4): Portraits and busts of artists, including those of the sculptor Dubois, by *Falguière*, the painters Gérôme and Lenepveu, by *Carpeaux* and *Injalbert*, the architect Garnier, by *Carpeaux*, and the painters Henner and Baudry, by *Dubois;* a bronze statuette of Meissonier, by *V. Gémito;* also eight torch-holders in wood (time of Louis XIV.), and a clock in the style of Boulle. — The *Library* (Pl. 2) comprises over 20,000 vols. and a number of drawings. Librarian, *M. E. Münster*. Permission to use it may be obtained by written application to the Director of the Ecole.

The Adjacent Building, on the N. side of the first court (entrance through the portal of the Château d'Anet, p. 286), contains the old *Chapel of the Augustine Monastery*, now converted into a 'Musée de la Renaissance', with copies of paintings and casts of sculptures by Italian masters of the 14-16th centuries. — In the Vestibule des Ecoles, beside the chapel, is a *Monument to Ingres*, with his bust in bronze, and medallions of Flandrin and Simart by *E. Guillaume*. Adjoining it is the Cour du Mûrier, with galleries containing sculptures executed at Rome by former pupils and casts of ancient bas-reliefs. At the end is the *Monument of Henri Regnault*, the painter, and other pupils killed during the defence of Paris in 1870-71, with a statue of Youth, by *Chapu*.

Opposite this wall another vestibule leads to the Salle de Melpomène, occupied with the remainder of the Musée des Copies and used for the exhibition of competitive works. This room is used also for private exhibitions. On Sun. and on the occasion of such exhibitions it may also be entered from the Quai Malaquais, at the opposite side. — The rooms marked 5, 6, and 7 on our plan contain the works that have gained the Grand Prix de Rome since the end of the 18th century.

As we quit the Ecole des Beaux-Arts we notice in the Rue Bonaparte, on the right, the **Académie de Médecine** (Pl. R, 19; *IV*). This does not form part of the Institut (p. 282). It was founded in 1820, its headquarters being situated near the Hôpital de la Charité (p. 291). This new building, which was designed by J. Rochet, was opened in 1902. The façade is in the classic style, but embellished with decorations adapted from medicinal plants. The columns in front are of the Ionic order. The keystone of the great arch over the principal entrance is adorned with a head of Æsculapius, from an antique in

the Louvre. The best time for seeing the interior is between 4 and 5 o'clock (fee).

Interior. *Vestibule.* To the right as we enter is a fine bust of Dr. E. Dechambre (1812-86), by *E. Barrias;* beyond, statues, by *Robinet*, of Baron Larrey and Desgenettes, two distinguished army-surgeons under the First Empire; then, five busts, including those of Péan and Broca. — The *Grand Escalier*, with three more busts, is situated on the right (lift). — First Floor. On the left, the *Salle de Lecture*, with paintings by *Muller*: Desgenettes on the battle-field, and Archbp. Belsunce succouring the plague-stricken at Marseilles. To the right of this room are a small museum of surgical instruments and the spacious *Library*. Opposite, to the right of the staircase, the *Salle des Pas-Perdus*, with numerous busts of academicians. The third on the left of the door is that of Ambroise Paré (1510-1590), surgeon to Henri II., Henri III., and Charles IX., executed in marble by *David d'Angers*, with the inscription 'Je le pansay et Dieu le guarit'. Opposite the entrance to the *Salle des Séances* (with a glass roof) is a painting by Muller, representing Pinel (d. 1826) causing the lunatics at the asylum of Bicêtre to be freed from their manacles. To the right and left of the entrance to the next room: Copy of Rembrandt's Lesson in Anatomy; Harvey demonstrating the circulation of the blood before Charles I. The *Salon de Conversation*, at the end of the Salle des Pas-Perdus, is adorned with a large picture (on the right wall) of Dutch savants discussing the discovery of quinine. In the *Salle du Conseil*, above the chimneypiece, is a portrait (attributed to *Titian*) of the great Belgian anatomist Vesalius (1514-64). On the opposite side, overlooking the court (with a separate entrance), are three laboratories for the preparation of vaccine, besides chemical and bacteriological laboratories; the stables have accommodation for twelve heifers, from which the lymph is extracted.

***St. Germain-des-Prés** (Pl. R, 19; *IV*), 3 min. farther on in the Rue Bonaparte, is one of the most ancient churches in Paris. It belonged to the powerful abbey of St. Germain, founded in 542 or 543 by King Childebert, the abbots of which were sometimes cardinals and even kings, as in the case of Hugh Capet and Casimir V. of Poland, and included later, after its conversion to the tenets of St. Maur, great ecclesiastics like Mabillon and Montfaucon. The nave is a relic of an edifice of the end of the 11th century. The choir, consecrated in 1163, was afterwards altered, particularly in the windows, which show a tendency to Gothic. Two towers, over the transept, had to be partially pulled down in 1821. After the Revolution the church fell into a very dilapidated condition, but it was restored after 1836.

The Interior was painted and gilded in 1852-56 in the style of the 11th century. To the right of the entrance is a copy of the bronze statue of St. Peter at Rome; to the left of St. Peter, a marble statue of Notre-Dame-de-Consolation, presented to the abbey of St. Denis by Queen Jeanne d'Evreux in 1340.

The *Frieze, painted in 1852-61 by *Hippolyte Flandrin*, represents parallel scenes from the Old and New Testament (a clear day is indispensable for seeing them properly; best about noon). On the left side of the entrance: the Burning Bush and the Annunciation; the Promise of a Redeemer and the Nativity; the Prophecy of Balaam and the Adoration of the Magi; the Passage of the Red Sea and the Baptism of Christ; Melchizedek's offering of bread and wine to Abraham and the Institution of the Eucharist. — On the other side, returning towards the entrance: the Sale of Joseph and the Betrayal of Christ; the Offering of Isaac and the Death of Christ; Jonah issuing from the whale's belly and the Resurrection; the Scattering of the nations and the Dispersal of the Apostles;

the Ascension and Preparations for the Last Judgment (the last executed by Hippolyte's brother Paul). — In front of the choir are the Four Archangels. — Most of the archaic capitals on the columns were copied from the originals which are now to be found in the garden of the Hôtel de Cluny (p. 274). Facing the pulpit is the *Monument of H. Flandrin* (d. 1864), with a bust by Oudiné.

The S. Transept contains, on the right, the tomb of *Olivier* and *Louis de Castellan* (d. 1644, 1669), with their medallions, by *Girardon*. To the left, above the altar, is a marble statue of St. Margaret, by *J. Bourlet* (1705).

The Choir is embellished with two large encaustic paintings on a gold ground, begun by *H. Flandrin* in 1842, and finished in 1861: on the left the Entry of Christ into Jerusalem; on the right the Bearing of the Cross; above, Christ and the Virgin in glory; Christian and Moral Virtues. Then, above the arcades, the Apostles; the angel, lion, bull, and eagle, the symbols of the Evangelists; and the Lamb of the Apocalypse.

Choir Chapels. The passage leading to the chapel on the left of the sacristy has a picture by *F. Sabatté* (1893): 'I will make you fishers of men'. In the first chapel is the monument of *James, Duke of Douglas* (d. 1645). — The following chapel contains slabs of black marble to the memory of the philosopher *Descartes* (d. 1650), the learned *Mabillon* (d. 1707), and *Montfaucon* (d. 1641), all of whom are interred here. — Behind the high-altar is the modern Lady Chapel, with grisaille paintings of the Adoration of the Magi and the Presentation in the Temple, by *Heim*. — In the chapel of SS. Peter and Paul is the monument of the poet *Boileau* (d. 1711). — The first chapel on the left contains a monument to *William, Earl of Douglas* (d. 1611).

In the N. Transept, the *Monument of Casimir V.* (d. 1672), king of Poland (see p. 288); over the altar, statue of St. Francis Xavier, by *G. Coustou*; above, frescoes by *Cornu*.

The corner of the Rue Bonaparte, near the church, is adorned with a beautiful sign by *A. Willette:* Bonaparte and Glory.

To the N. of the church, near the Rue de l'Abbaye, is a small square in which three or four arcades from the old chapter-house of the abbey and other Gothic sculptures from the precincts have been set up. The curious old abbey-cellars may be entered from the Rue de l'Abbaye 10 (apply to the concierge). At No. 3 are the remains of the *Palais Abbatial*, of the late 16th century.

Opposite, to the left, runs the *Rue de Furstenberg* (Pl. R, 19, 20; *IV*), named after Cardinal Furstenberg, who was abbot under Louis XIV.; at No. 6 the painter Delacroix died (1863; inscription in the court). A pillar from the doorway of the abbey is seen at the corner of the Rue Jacob, a little farther on. — The *Prison de l'Abbaye*, where the 270 victims of the massacres of Sept., 1792, were confined, was situated farther back, on a site now traversed by the Boulevard St. Germain; the actual massacre was accomplished in the Place St. Germain, at the end of the Rue Bonaparte. — The abbey was surrounded by meadows, among them being the famous *Pré aux Clercs*, or students' promenade.

The small square to the S. of the church of St. Germain is embellished with a bronze *Statue of Bernard Palissy* (1510-89), by E. Barrias; the large portal in the wall to the right is adorned with a relief in Sèvres porcelain. — The S. side of the church adjoins the Boul. St. Germain (p. 293), in which is a *Statue of Diderot* (1713-84), in bronze, by Gautherin. To the S.W. runs the handsome *Rue de Rennes*, leading to the Gare Montparnasse (p. 326).

On the right side of this street, at No. 50, is the entrance to the *Cour du Dragon*, containing a balcony resting on a fine dragon of the 18th century. At the end of this quaint court, the staircases from which ascend in

towers, is the *Rue du Dragon* (Pl. R, 16; *IV*), where Palissy is said to have lived (at No. 24; terracotta work of 1575).

We continue to follow the Rue Bonaparte (Pl. R, 16; *IV*), to the left, and in a few minutes more reach the PLACE ST. SULPICE (omnibus stat.), with the handsome *Fontaine St. Sulpice*, designed by *Visconti*, and erected in 1847. The fountain consists of three basins, one above the other, and is embellished with statues of the four most celebrated French preachers of the 17th and 18th cent.: Bossuet, Fénelon, Massillon, and Fléchier. — The long building on the S. side is the *Séminaire de St. Sulpice*. On the W. is the *Mairie of the 6th Arrondissement* (Luxembourg); the ceiling-painting in the Salle des Fêtes is by *H. Lévy*.

***St. Sulpice** (Pl. R, 19; *IV*) is the richest and one of the most important churches on the left bank of the Seine. The rebuilding of the edifice, on the site of a parish church of the 12th cent., was begun in the reign of Louis XIV. from the designs of *Gamart*, continued by *Levau* and others, and completed in 1733-49 by the Florentine architect *Servandoni*. The façade, by Servandoni, which is considered one of the best of its period, consists of a Doric and an Ionic colonnade, placed one above the other. It is flanked with two towers, the highest of which, rebuilt by Chalgrin, and 224 ft. high, is alone finished. Five flights of steps, between the columns, ascend to the entrance. Statues of SS. Peter and Paul flank the central portal. Under the Convention this church was the Temple of Victory, and it was the scene of a banquet given to General Bonaparte in 1799. When the gate in front is closed, visitors enter by the S. portal or by a small door to the left behind the choir.

The INTERIOR, in the form of a Greek cross, is 462 ft. in length, 183 ft. in width, and 108 ft. in height. The spherical vaulting is borne by massive Corinthian pillars. Adjoining the second pillar are bénitiers consisting of two enormous shells (*tridachna gigas*), presented to Francis I. by the Republic of Venice, resting on rock-work of sculptured marble.

RIGHT AISLE. 1st Chapel: *Jacob wrestling with the Angel, and Heliodorus expelled from the Temple; on the ceiling, St. Michael; all by *Eugène Delacroix* (1861). — 2nd Chapel: Religion solacing a dying man, and Efficacy of prayer for the dead, by *Heim*. — 3rd Chapel: St. Roch praying for the plague-stricken, and Death of the saint in the prison of Montpellier, by *Abel de Pujol* (1821). — 4th Chapel: Scenes from the life of St. Maurice, by *Vinchon* (1822). — 5th Chapel: Marble monument of the curé Languet (d. 1750), by *Slodtz*.

LEFT AISLE. 1st Chapel: St. Francis Xavier resuscitating a dead man, and Miraculous cure of sick persons at the burial of the saint, by *Lafon* (1859). — 2nd Chapel: St. Francis de Sales preaching in Savoy, and Ste. Chantal receiving from the saint the constitution of a new order of nuns ('Sœurs de la Visitation'), by *Hesse* (1860). — 3rd Chapel: St. Paul's Conversion, and St. Paul on the Areopagus, by *Drolling* (1850). — 4th Chapel: St. Vincent de Paul recommending foundlings to the care of sisters of charity, and The saint at the death-bed of Louis XIII., by *Guillemot* (1825), and a marble group by *E. Cabuchet* (1857). — 5th Chapel: Large carved altar, with a crucifix and confessionals in the Louis XV. style.

TRANSEPT. Left arm: Betrayal by Judas, and the Crucifixion. Right arm: Resurrection and Ascension, and Prophets. These are all by *Signol*

(1874-76). On the pavement here a *Meridian Line* was drawn in 1743. It is prolonged to an obelisk of white marble which indicates the direction of the true N., while towards the S. it corresponds with a closed window, from a small aperture in which a ray of sun-light falls at noon on the vertical line of the obelisk. — By the pillars in the choir are eight Apostles, two Angels, a Scourging of Christ, and a Mater Dolorosa, by *Bouchardon*. The seated figures above the doors, by *Pradier*, represent SS. Paul and John the Evangelist.

Choir Chapels, N. or left side. 1st: Martyrdom and Triumph of St. John the Evangelist, by *Glaize* (1859). — 2nd: San Carlo Borromeo at a procession during the plague at Milan, and The saint administering the last sacraments to Pius IV., his uncle, by *A. Pichon* (1867). — 3rd: St. Joseph, by *Ch. Landelle* (1875). — 4th: St. Louis, King of France, carrying a dying man during the plague, and St. Louis administering justice under the oak of Vincennes, by *L. Matout* (1870). — Above the side-entrance: Death of the Virgin, by *E. Bin* (1874).

Choir Chapels, S. or right side. 1st: St. Denis preaching to the heathen Romans, and Condemnation of the saint, by *Jobbé-Duval* (1859). — 2nd: St. Martin dividing his cloak with a beggar, and The saint resuscitating a dead man, by *V. Mottez* (1863). — 3rd: Ste. Geneviève succouring Troyes (Champagne), and Miracles wrought by her relics during a procession, by *C. Timbal* (1864). — 4th: Nativity of the Virgin, and Her presentation in the Temple, by *L. Lenepveu* (1864). — Above the side-entrance: Assumption, by *E. Bin* (1874). — In the beautiful Lady Chapel behind the altar is a Madonna and Child, in marble, by *Pigalle*; the fresco of the Assumption in the cupola is by *Lemoyne*. — The pulpit is supported solely by the steps which ascend to it.

The organ-case was designed by *Chalgrin*, with statues by *Clodion*. The fine organ, originally built by Cliquot and reconstructed by Cavaillé-Coll, is one of the largest in the world, and contains 5 keyboards, 118 registers, and 6588 pipes. The choir of St. Sulpice has a reputation for its 'plain song'.

The Rue St. Sulpice, to the left of the church, and then the Rue de Tournon, the second cross-street to the right, lead to the Palais du Luxembourg (p. 306).

Several handsome bridges, commanding fine views, connect the right bank with the W. portion of the Quartier St. Germain.

The **Pont du Carrousel** (Pl. R. 17, 20; *II, IV*), or *Pont des Saints-Pères*, as it used to be called, connects the Place du Carrousel (p. 68) with the Rue des Saints-Pères, and was constructed in 1832-34 by *Polonceau*. It is embellished with colossal statues after *Petitot*: Plenty and Industry on the right bank, the Seine and the City of Paris on the left. Not far from here is the Ecole des Beaux-Arts (p. 285).

A little to the left of the bridge, in the Rue des Saints-Pères, is the *Hôpital de la Charité* (Pl. R, 17; *IV*), which is to be pulled down. — In the Rue de Lille, to the right of the Rue des Saints-Pères, is the *German Embassy* (No. 78), formerly occupied by Prince Eugene de Beauharnais, viceroy of Italy; No. 2 is the *Ecole des Langues Orientales*, founded by the Convention in 1795; the court contains a statue of the scholar *Sylvestre de Sacy* (1758-1836), by Rochet.

The five arches of the **Pont-Royal** (Pl. R, 17; *II*), built in 1685, span the river opposite the Pavillon de Flore (p. 67), on the Quai des Tuileries.

Near it, facing the principal exit of the Jardin des Tuileries (p. 65), is the **Pont de Solférino** (Pl. R, 17; *II*), with three iron

arches, erected in 1858-59. — Pont de la Concorde and Pont Alexandre III, see pp. 65, 219.

The **Gare du Quai-d'Orsay** (Pl. R, 17; *II;* see p. 30), the terminus of the Orleans Railway, is a prominent feature on the right (E.) of the Pont de Solférino. This huge building, completed in 1900, has taken the place of the old Cour des Comptes, which was burnt by the Communards in 1871. A loop-line now connects it with the old terminus on the Quai d'Austerlitz (p. 318), a distance of about 2¼ M., nearly 2 M. of which are underground. The arrival platform is at the side facing the Rue de Bellechasse, the departure platform being next the Seine. There is a handsome restaurant on the first floor, reached from the café below. The rest of the building is occupied by a *Hotel* (p. 5). The adjacent edifice is the *Caisse des Dépôts et Consignations.*

Opposite this station is the tasteful **Palais de la Légion d'Honneur,** (Pl. R, 17; *II*), built by Rousseau in 1782-89 for Prince de Salm-Kyrbourg, and re-erected by public subscription after its destruction by fire during the Commune. The decoration and the courtyard are noteworthy. Mme. de Staël held her receptions here under the Directory.

The **Chambre des Députés** (Pl. R, 14; *II*), otherwise known as the *Palais-Bourbon*, is situated on the Quai d'Orsay, at the end of the Boul. St. Germain (p. 293), and opposite the Place and the Pont de la Concorde (p. 65). The palace was begun in 1722 by *Girardini* for the dowager Duchess of Bourbon, daughter of Louis XIV. and of Mme. de Montespan. The Prince de Condé, the grandson of the duchess, enlarged it in 1777, and in 1790 it was declared national property. After the necessary alterations had been made the building was used for the sittings of the Council of Five Hundred, and afterwards for those of the Corps Législatif and the Chamber of Deputies, which has 581 members.

The original façade is on the side farthest from the Seine, in the Rue de l'Université. The little square in front of it is embellished with a marble statue of Law, by *Feuchères* (1855). The façade towards the river, built by *Poyet* in 1804-7, is in the style of a Greek temple, with a Corinthian colonnade of twelve columns. To the right and left of the flight of steps are placed statues of Themis and Minerva, and on massive pedestals in front are seated figures of D'Aguesseau, Colbert, L'Hôpital, and Sully. On each side of the portico are reliefs by *Rude* and *Pradier*, and in the tympanum a group by *Cortot*, which represents France with the constitution, between Liberty and Order, summoning Commerce, Agriculture, and Peace to her aid.

Interior. When the Chamber is sitting visitors are admitted only to the Salle des Séances, for which they require a ticket from the 'secrétaire de la questure', to whom application should be made by letter or through an ambassador. At other times the building is open to the public from 9 to 5. The public entrance (before 2 p.m.) during the sittings is in the small building to the right of the grand staircase which ascends from the quay. Visitors at other times apply to the left in the court

behind, entered from the Rue de l'Université; they are escorted by an attendant (fee). The SALLE DES PAS-PERDUS has a ceiling-painting (Peace) by *Horace Vernet*. — The SALLE DES SÉANCES, or *Assembly Hall*, is semicircular in form, and is borne by twenty marble columns, behind which are the public galleries. The hall is embellished with a reproduction in tapestry of Raphael's School of Athens, and with marble statues of Liberty and Public Order, by *Pradier*. — The SALLE DES CONFÉRENCES contains a ceiling-painting by *Heim*, representing the history of legislation in France, and several pictures: President Molé arrested by the factionists during the Fronde, by *Vincent*; Opening of the States-General by Philippe le Bel, by *Vinchon*; *Self-sacrifice of the burghers of Calais, by *Ary Scheffer*. — The LIBRARY is adorned with ceiling-paintings by *Eug. Delacroix* (in the cupolas, Poesy, Theology, Legislation, Philosophy, and the Exact Sciences; in the lunettes at the ends, Attila in Italy and Orpheus instructing the Greeks in the peaceful arts). — In the SALLE DES DISTRIBUTIONS are scenes in grisaille by *Abel de Pujol*. — The SALLE CASIMIR-PÉRIER is embellished with statues of Mirabeau and Bailly by *Jaley*, Périer by *Duret*, and General Foy by *Deprez*, and bas-reliefs by *Triqueti* and *Dalou*. — The SALLE DU TRÔNE contains paintings of Justice, War, Industry, Agriculture, and the Seas and Rivers of France, by *Eug. Delacroix*.

Adjoining the Palace is the *Hôtel de la Présidence de la Chambre*, or president's residence, built about 1722 as the mansion of Lesparre de Lassay, and incorporated with the Palais-Bourbon in 1770 under the name of *Petit-Bourbon*. Farther along the quay is the *Ministère des Affaires Etrangères*, or Foreign Office, a handsome edifice built in 1845 by Lacornée. Immediately beyond is the *Esplanade des Invalides* (p. 295).

The Rue de Lille and Rue de l'Université, which run parallel to the Quai d'Orsay on the S. and are intersected by the Boul. St. Germain, and the Rues St. Dominique, de Grenelle (p. 294), and de Varenne, to the S.W. and S. of this boulevard, present a somewhat deserted appearance, consisting as they do largely of private houses. Many of these are old mansions of the French nobility, hidden from view by the 'cours d'honneur' in front, *e.g.* in the Rue St. Dominique (Pl. R, 14, 17; *IV*), No. 45 and No. 1 (with an oval court, built by G. Boffrand, 1695); in the Rue de Varenne (Pl. 14, 17, 16; *IV*), No. 77, now the *Couvent du Sacré-Cœur*, and No. 57, formerly the Hôtel de Montmorency, now the *Austrian Embassy*.

In the **Boulevard St. Germain** (Pl. R, 17; *IV*), which was begun under Napoleon III. but completed after his time, rises the *Ministère de la Guerre* (Pl. R, 14, 17; *IV*), or War Office, part of it occupying the former residence of President Duret, which was built by Aubry in 1714 and re-erected by Bouchot in 1877. It was inhabited by Marshal Richelieu (1765), Lucien Bonaparte, and other personages. Near it is the *Ministère des Travaux Publics* (Pl. R, 17; *IV*), or Office of Public Works, formerly Marshal Roquelaure's mansion, constructed in 1726 by Leroux, and afterwards tenanted by the Duc de Béthune-Sully (1747) and Cambacérès (1812). The 'annexe' is a building by De Cotte, which belonged to Marshal Kellermann.

At the intersection of the Rue du Bac and Boul. St. Germain is a bronze statue, by Damé, of *Chappe* (1763-1805), inventor of the aerial telegraph. — The shop called the *Petit-St-Thomas* (p. 44), to the left in the Rue du Bac, has an attractive façade. Beyond, in a small square,

rises the church of **St. Thomas-d'Aquin** (Pl. R, 17; *IV*), erected in the 17-18th century. The modern reliefs on the side-doors, St. Thomas Aquinas and St. Dominic, are by *Vilain* and *Gruyère*. In the interior are frescoes by *Blondel;* the ceiling of the apsidal chapel is adorned with paintings: Transfiguration, by *Lemoyne;* St. Louis administering justice, by *Merson*.

Farther on the Boul. St. Germain passes the church of St. Germain (p. 288), the Ecole de Médecine (p. 264), etc.

The **Rue du Bac** (Pl. R, 17, 16; *IV*), which ends at the Pont-Royal, is one of the oldest streets in the Faubourg St. Germain. Its name recalls an old ferry ('bac'). The *Hôtel Le Vayer et de Boulogne* (No. 46) has a handsome court and a sculptured doorway; the revolutionist Barras lived there in 1812. At No. 120, the *Hôtel de Clermont-Tonnerre* (1789; fine doors), Chateaubriand died in 1848 (inscription).

The Rue du Bac to the S. of the Boul. St. Germain is crossed by the *Rue de Grenelle*, in which, to the left (at Nos. 57 and 59) rises the attractive **Fontaine de Grenelle** (Pl. R, 17; *IV*), or *des Quatre-Saisons*, erected in 1739 from designs by *Bouchardon*. It consists of a crescent in the centre of which is a small Ionic portico, adorned with an allegorical group in white marble representing the City of Paris with the Seine and the Marne. In niches at the sides are statues of the Seasons with appropriate reliefs.

Near the S. end of the Rue du Bac, beyond the Rue de Varenne (p. 293), we notice on the left the huge emporium of the *Bon Marché* (p. 44), and on the right, at No. 128, the **Séminaire des Missions Etrangères** (Pl. R, 16; *IV*), built in 1663 by Bishop Bernard de Ste. Thérèse for the training of Roman Catholic missionaries. A melancholy sight is afforded here by the *Chambre des Martyrs* (shown daily except Wed., from 1 to 4 or 5, on Sun. and holidays from 1 to 2.30), which contains numerous instruments, especially from China, used in torturing and killing Christian martyrs, blood-stained clothes of missionaries, and other relics (contribution expected).

The main frontage of the Bon-Marché looks into the *Square des Ménages*, with a marble group of Sleep by *M. Moreau*. At No. 16 in the **Rue de Sèvres**, which skirts it on the S.W., is the *Couvent de l'Abbaye-aux-Bois*, founded in 1640. Mme. Récamier retired thither in 1814 and died there in 1849. It now belongs to the community of Notre-Dame; the church (18th cent.) contains a Crucifixion by *Le Brun* and an ancient and greatly-venerated figure of the Virgin.

Farther on in the Rue de Sèvres is the *Hôpital Laënnec*, formerly the Hospice des Incurables, founded in 1634 (remarkable court and chapel). The *Eglise des Lazaristes*, opposite, contains a silver reliquary in which repose the remains of St. Vincent de Paul. A little beyond are the Couvent des Oiseaux and the *Blind Asylum* (p. 303).

Returning to the Fontaine de Grenelle through the Rue du Bac, we follow on the W. the **Rue de Grenelle** (Pl. R, 17, 14; *IV*). The house at No. 75 had for its occupants Cardinal d'Estrées (17th cent.), Furstenberg, Plessis-Richelieu, and Gallifet. No. 106 is the *Eglise de Pentemont* (1755), since 1804 a Protestant church. The *Ministère de l'Agriculture, du Commerce et de l'Industrie* occupies (No. 101) the old Hôtel d'Argenson (1700). Nos. 138-140 (the former Hôtel de Chatillon) are tenanted by the *Service Géographique de l'Armée*. No. 127, now the *Archiepiscopal Palace*, was in 1740 the Hôtel de Chanac. No. 79, the *Russian Embassy*, was built by De Cotte for the Duchesse d'Estrées (1709).

Ste. Clotilde (Pl. R, 14; *IV*), between the Rue St. Dominique (p. 293) and the Rue de Grenelle, one of the finest modern churches in Paris, was erected in 1846-56 by *Gau* and *Ballu* in the Gothic style of the 14th century. The spires of the two towers rise to a height of 216 ft.

The Interior consists of nave, aisles, transept, and ambulatory; there are no lateral doors. Magnificent stained-glass windows by *Maréchal*, *Galimard*, *Jourdy*, *Thibaut*, *Amaury-Duval*, *Lusson*, and *Hesse*. The two small chapels of the aisles are adorned with paintings (named) by *Delaborde*. Under the windows of the aisles and in the transept are bas-reliefs by *Duret* and *Pradier*, forming a 'Chemin de Croix'. — The chapel of Ste. Valère, the martyr of Limousin, to whom a church was once dedicated on this site, is in the right (W.) transept. It contains scenes from her history by *Lenepveu*. The choir-screen is adorned with four bas-reliefs by *Guillaume*, two on the right representing Ste. Valère, and two on the left Ste. Clotilde. — The choir-chapels are embellished with mural paintings: 1st on the right (St. Remi), by *Pils* and *Lœmlein*; 2nd (St. Joseph), by *Bézard*; 3rd (Virgin), by *Lenepveu*; 4th (Ste. Croix), by *Brisset*; 5th (St. Louis), by *Bouguereau*. — In the left transept are two large compositions by *Laugée*: St. Clotilde succouring the poor, and the Baptism of Clovis. — The carved choir-stalls and the high-altar, which is enriched and inlaid in the mediæval style, also deserve inspection. — The grand organ is by Cavaillé-Coll, and the electric organ in the choir by Merklin.

The square in front of the church is adorned with a handsome group in marble, by *Delaplanche*, representing Maternal Instruction. The erection of a monument (by *A. Lenoir*) to César Franck (1822-91), the composer, is contemplated.

To the right as we quit Ste. Clotilde runs the Rue Las Cases, No. 5 in which, near the other end, contains the **Musée Social**, founded by the Comte de Chambrun (adm. daily, except Sun., 9-12 & 2-6). The object of the institution is to place at the gratuitous disposition of the public, documents, models, plans, rules, constitutions, etc., of social institutions intended to ameliorate the position of the working classes. Lectures are often delivered here, and there are special meetings also.

18. Hôtel des Invalides. Champ-de-Mars.

The Museums in the Hôtel des Invalides are open to the public on Tues., Thurs., and Sun., 12-4 (Nov. 1st to Jan. 31st till 3), and the Tomb of Napoleon on Mon., Tues., Thurs., Frid., and Sun., at the same hours. No fees. — The Hôtel des Invalides is open daily 12-4.

The *Métropolitain Station* is in the Champs-Elysées, a walk of 10 min. over the Pont Alexandre III and across the Esplanade. There are also *Omnibuses* from the Porte St. Martin to Grenelle (*Y*), from the Quai de Valmy to the Porte Rapp (*A D*), and from the Gare St. Lazare to Grenelle (*A H*). The omnibuses traversing the Place de la Concorde, the *Tramways* on both banks, the *River Steamers*, and the *Chemin de Fer des Invalides* (p. 340) also pass near the Hôtel.

Dominating the mass of buildings to the W. of the Quartier St. Germain, and conspicuous from all sides, rise the gilded dome above the huge Hôtel des Invalides, and the Eiffel Tower, to the N.W. of the Champ-de-Mars, opposite the Trocadéro.

The handsome **Esplanade des Invalides** (Pl. R, 14; *II, IV*), about 550 yds. in length and 270 yds. in width, embellished with several rows of elm-trees, lies between the Seine and the Hôtel des In-

valides. The *Pont Alexandre III* (p. 219) places it in direct communication with the Champs-Elysées. The part of the esplanade lying between the Rue de l'Université and the Quai d'Orsay is shortly to be laid out as an ornamental garden with lawns and shrubberies. Near the bridge, up-stream, adjoining the Foreign Office (p. 293) is the *Gare des Invalides* (p. 30). — To the W. are the Pont des Invalides (p. 219) and the *Manufacture des Tabacs* (p. 305).

A railing separates the Place from the outer court of the Hôtel des Invalides, which is now a garden enclosed on three sides by a dry moat. A 'Batterie Triomphale' placed behind the moat is used in firing salutes on grand occasions. There are also a howitzer and eleven non-mounted guns.

Among the non-mounted pieces are eight Algerian guns with Arabic inscriptions; the two at the sides are respectively from China and Cochin China. The battery is composed as follows. *On the right*, as we face the Seine, two Austrian cannons, cast at Vienna in 1681 and 1580; four Prussian guns, captured from the Berlin arsenal by the Austrians in 1757, and brought by Napoleon from Vienna with 2333 other cannon; a Dutch piece, captured at the siege of Antwerp in 1832; a rifled cannon from Sebastopol (1856); a mortar from Algiers. — *On the left:* *Swivel-gun from Wurtemberg, a masterpiece of its kind, skilfully carved, dating from the time of Duke Frederick (1593-1608); a Venetian piece, of 1708; the remaining pieces correspond exactly to those on the right side.

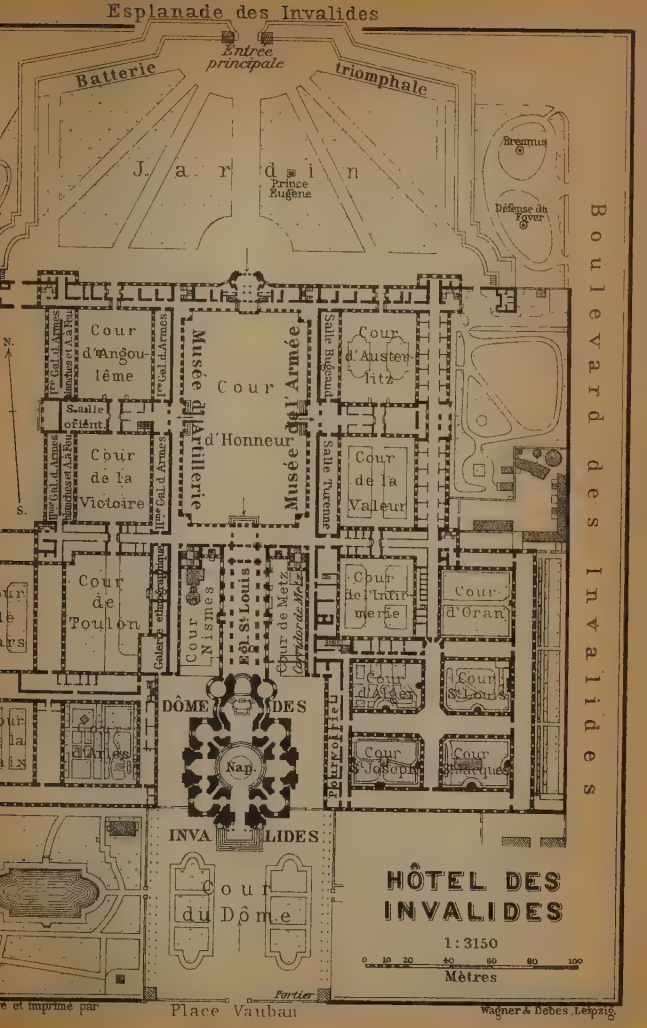
The garden is adorned with a *Statue of Prince Eugène de Beauharnais* (1781-1824), in bronze, by Dumont, formerly in one of the boulevards.

Some of the statues in the Square des Invalides, to the E. beyond the court may be noticed: An ancestor (Brennus, the Gallic chief), bronze by *Massoulle*, and In defence of hearth and home, marble by *Boisseau*. — To the W., in the Square de Latour-Maubourg, the Age of Bronze, by *Delhomme*.

The **Hôtel des Invalides** (Pl. R, 14; *IV*), the oldest institution of its kind, was founded by Louis XIV. and built in 1670-75, by *Libéral Bruant* and *J. H. Mansart*. The dome is later (see p. 302). The establishment covers an area of about 30 acres, and was intended to accommodate 7000 inmates, but there are now only about 175, as only soldiers absolutely incapacitated for work are now admitted. Parts of the building have been devoted to other purposes; and in 1898 the headquarters of the governor of Paris were transferred hither.

The *Façade* of this vast edifice rises in three stories and is about 220 yds. in length. At the principal entrance are an equestrian figure of Louis XIV. in bas-relief, and statues of Mars and Minerva, in bronze, all by *Coustou the Younger*. In front of the wings are placed four groups in bronze, by *Desjardins*, emblematical of four conquered nations. These formerly belonged to the monument of Louis XIV. in the Place des Victoires (p. 201). Above and in the dormer windows are various trophies in stone.

The *Cour d'Honneur*, the first court, is enclosed with arcades, parts of which are adorned with paintings by *B. Masson*, representing scenes from the epochs of Charlemagne, St. Louis, Louis XIV.,


Esplanade des Invalides
Entrée principale
Batterie triomphale
J a r d i n
Prince Eugène
Bregmus
Défense du Foyer
Boulevard des Invalides
Cour d'Angoulême
Cour d'Honneur
Musée d'Artillerie
Musée de l'Armée
Salle Bugeaud
Cour d'Austerlitz
Salle d'orient
Cour de la Victoire
Salle Turenne
Cour de la Valeur
Cour de Toulon
Cour de Nismes
Egl. St Louis
Cour de Metz
Cour de l'Infirmerie
Cour d'Orange
Cour d'Alsace
Cour St Louis
Cour St Joseph
Cour St Jacques
DÔME DES INVALIDES
Nap
Cour du Dôme
Portail
Portier
Place Vauban
HÔTEL DES INVALIDES
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Mètres
Wagner & Debes, Leipzig

and Napoleon I. In the gallery on the right is a statue of General Daumesnil (p. 249). Opposite the entrance is the church (p. 301); on the right the Musée d'Artillerie; on the left, the Musée de l'Armée (p. 300). To these will shortly be added the Musée de la Marine (p. 164).

The ***Musée d'Artillerie** (admission, see p. 295) is a most complete and interesting collection (10,000 specimens) of weapons and armour of all kinds, both ancient and modern.

Sticks and umbrellas need not be given up. — The *Catalogue* (by L. Robert; 1889-93) is in 5 vols.: 1 (A-F), Nucleus of the museum, antique arms, 75 c.; 2 (G-I), Defensive armour, helmets, shields, 1 fr.; 3 (J-L), Arms of offence, steel weapons, etc., 1¼ fr.; 4 (M) Portable firearms, 1¼ fr.; 5 (N-P). Artillery and miscellaneous objects. 75 c. Supplement (1901) by *F. Bernadac*, the present director, 50 c. Phototypes of some of the finest weapons and armour, 50 c. (apply to the keeper). — Explanatory labels are attached to the exhibits.

The 1ST GALERIE DES ARMURES, to the right of the main entrance, is decorated, like the following room, with mural paintings of military subjects from the time of Louis XIV., in the style of Van der Meulen. To the right is a collection of armour of the 15-17th centuries, including several historical pieces. Opposite G 178-180. Italian armour for combats in the lists; the suit in the middle belonged to one of the Medici family; German jousting armour, including a tonlet-suit (G 182) for fighting on foot. Adjacent, G 167. Equestrian suit belonging to Maximilian II. On the right side are historical suits of armour and a series of suits of German workmanship, known as 'Maximiliennes' (grooved), of the first half of the 16th century. — Above and on the walls are French flags and standards, originals to the right, copies to the left; the second on the left is the oriflamme or red banner of St. Denis, the ninth (white with fleurs de lys) the standard of Joan of Arc. — At the end of the saloon is a model of the Château of Pierrefonds. Behind, portraits of General Lariboisière (d. 1812) and his son (d. 1812), by *Gros*. — In the middle, as we return, juvenile armour. — In the glass-cases are firearms, steel weapons, shields, helmets, etc. Some of these are beautifully ornamented with precious stones, ivory, repoussé work, engraving, chasing, inlaid work, damascening, etc.

CASE I. (beginning at the end). M 37. Arquebuss belonging to Richelieu; M 1648. German pistol (17th cent.); M 70. Wheel-lock arquebuss. — CASE II. *M 640 and 1752. Rifle and pistols made at Rotterdam by command of Napoleon I. for the Shereef of Morocco; M 1781, 1713. Valuable pistols of the 18-19th centuries. — CASE III. Swords and sabre (late 16th cent.); G 246. Gorget (17th cent.); German firearms (16-17th cent.); I 59 (on the other side), Italian rondache, or shield worn on parade, with the Triumph of Galatea, after Raphael (16th cent.); J 124. Italian sword; M 63. French arquebuss (16th cent.) — CASE IV. L 66. Flemish or German cross-bow adorned with ivory carvings (ca. 1500); gala shields and Italian shields of the 16th cent. (Nos. *I 77, *I 82); G 599. Jousting chanfron (end of the 16th cent.). — CASE V. M 35. Matchlock musket (1629); J 233 and 240. Spanish rapiers; M 82. Wheel-lock arquebuss (16-17th cent.); G 608. Nose-band of a German bridle (16th cent.); G 93 (on the other side), Armour of the early 17th cent.; H 50 and H 51. Jousting helmets ('Maximilian' style); H 263. German gala helmet (17th cent.); H 114. Chased and gilded helmet (16th cent.);

M 202, 126. Wheel-lock musket and arquebuss (German). — Case VI. M 127, 1619, 1644. German wheel-lock petronel and pistols (16-17th cent.); M 362. German cross-bow 'à pied-de-biche'; G 597 and (at the back) *G 593. Chanfrons, the latter formerly in the possession of Philip II. of Spain. — Case VII. Fine French, Italian, and Spanish swords (16-17th cent.). — Case VIII. J 26. Sword of the Constable of France (end of the 15th cent.); M 2135, 2136. German cartridge-boxes (late 16th cent.). — Table Cases IX-X. Daggers; hunting weapons; sets of instruments.

The 2nd Galerie des Armures, to the left of the main entrance, contains a splendid collection of armour worn by horsemen and foot-soldiers, chiefly of the 15th and 16th centuries. In the glass-cases are pieces of armour and steel weapons and firearms of interest. — In the centre, among other suits of armour: in the second row, *G 38. German suit (16th cent.); *G 166. Jousting-armour of Maximilian I.; G 40. Suit of a prince of Bavaria (1533); G 717. Saracen suit of the 16th cent.; G 41. Another Bavarian suit; *G 117. Armour of Francis I.; G 52 and 53 (at the sides), German armour of the 16th cent.; *G 118-125. Armour of Henri II., Francis II., Charles IX., Henri III., Henri IV., Louis XIII. (123 & 124), and Louis XIV.; G 196. Juvenile suit of Louis XIV. (?); G 197. Suit of the Duke of Burgundy, grandson of Louis XIV.

Case I. °J 376-385. Swords of Francis I., Henri II., Charles IX., Henri IV. (379, 380. Marriage-swords), Louis XIII., Louis XIV. (382, 383), Louis XVI. (coronation-sword), and the Dauphin Louis XVII.; H 143 and 93. Burgonet, helmet, and brassarts of Henri II.; G 249. Gorget of Louis XIII.; H 280. Juvenile helmet of Louis XIV.; K 50. Mace of Henri II.; L 115. Cross-bow of Catherine de Médicis; G 514, 657, 425. Spurs, stirrups, and gauntlets of Louis XIV.; M 95, 96. Muskets of Louis XIII.; M 410. Musket of Louis XIV. — Cases II-IV. °H 257. Helmet in the antique style ('à la chimère'); H 253, 155. Italian helmets of the 16th century. — Case V. *G 51. Italian armour of the 16th cent., enriched with bas-reliefs of admirable composition and execution; °I 62. Italian buckler; °H 254. Italian helmet in the antique style; °J 95-97. Italian swords (16th cent.); *G 50. Italian armour, known as the 'armure aux lions' (16th cent.). — Case VI. °H 184. Italian morion; other Italian helmets of the 16th cent.; G 239. Gorget of the time of Henri IV.; I 7. Round shield of Matthew Corvinus, King of Hungary (d. 1490); K 58, 56. Maces (16th cent.); °J 112, 74, 111. Italian shoulder-belts and girdle (16th cent.); J 119. Sabre of Stephen Bathory, King of Poland (d. 1586); K 47, 49. Maces; *G 609. Nose-hand of a bridle (1567). — Case VII. Italian helmets of the 16th cent., including °H 149. Burgonet and °H 251. Helmet; H 261. Polish helmet; P 575. Hunting-horn (12th cent.); P 567. Hand-cuffs of the 16th cent.; J 390. Sabre of Stan. Poniatowski (? d. 1762); J 389. Sword of Charles XII. (d. 1718); I 86. Juvenile shield of the Duke of Burgundy, grandson of Louis XIV.; M 367, 359. Wheel-lock muskets (German; 16th cent.). — Case VIII. Italian helmets and buckler (I 63) of the 16th cent.; powder-flasks, cartridge-boxes, etc.; maces; German pistols, with the butts ending in balls; German muskets.

A Room on the Right contains helmets and bucklers, coats-of-mail, boots, etc. — A door at the end of the Salle des Armures leads into a passage, beyond which are the four rooms of the *Ethnographical Gallery*, a collection of 78 figures of savages in their war-costumes, representing types from Oceania, America, and the coasts of Asia and Africa.

Returning to the vestibule, we follow the *Corridor*, to the left, leading to the Salle Orientale.

The staircase that we pass on the way ascends to the rooms on the **2nd Floor.** The four rooms on the left contain 72 models illustrating *Warlike Accoutrements* of prehistoric times, and of the Gauls, the Greeks, the Romans, and the French, from Charlemagne to the end of the 18th century. The gallery on the right is occupied by an interesting collection of small *Models of Artillery* from antiquity to the present time: field artillery to the left and in the centre, siege and foreign artillery by the windows.

Salle Orientale. 1st Section: in the middle, to the right and left, steel weapons. On the wall to the right as we enter is a rich sabre (J 1317; under glass) captured at Huć (Annam) in 1885; J 1273. Chinese sabre. Also a few firearms (M 2182, 2183, to the left, elegant Turkish rifles).

2nd Section. Oriental and African weapons; two rich oriental saddles, captured in Egypt by Napoleon I. (1798).

Case to the Right. H 445, 460. Helmets of Bajazet II. (d. 1512) and Mongolian helmet; M 2349. Gilt powder-flask with gems (17th cent.); J 1217, 1223. Indian kuttars; J 1235. Cingalese sabre; J 1200, 1198, 1201. Indian poignards; J 1238, 1237. Javanese swords; J 1176, 1180, 1178. Swords of Indian Mahommedans; J 1248, 1249. Malay creeses; bows and quivers. — Case to the Left. H 452, 451. Tartar and Russian helmets (16th cent.); J 1215, etc. Hindoo kuttars; J 1205. Indian dagger, the hilt enriched with jade and precious stones; J 1048. Equipment of the grand-master of the seraglio; J 1173. Sabre of Indian Mahommedan; J 1067, 1066. Khanjars from the Balkans.

3rd Section. Glass Case to the right: Models of Japanese armour. Glass Case to the left: Turkish rifles. G 738. Persian cuirass (16th cent.); H 456. Circassian helmet. Case at the end: *G 749. War-costume of an emperor of China, captured in the Summer Palace during the expedition of 1860; J 1318. Poignard of European origin; K 1158, 1159, 948, 949. Commander's batons, battle-axe, and a kind of halberd, also from the Chinese expedition of 1860. At the sides, Japanese armour.

1st Galerie des Armes Blanches et Armes à Feu, to the right of the preceding. Weapons with wooden shafts, a collection of steel weapons from the 12th, and of firearms from the 15th to the 19th century. The most interesting objects are in glass-cases. To the left: firearms of the earliest types; saddles of the 15-16th cent.; portions of harness. Against the wall of the entrance is a cabinet with specimens of French orders and military rewards.

Cases with Firearms (M). M 1, 2 (left side), Firearms of the earliest kind, known as 'escopettes'; 9, 10, 5. Match-lock muskets and petronel; 417. Large wheel-lock musket, then wheel-lock arquebusses, chiefly German; those in the upper row are mainly hunting-weapons, of the kind known as 'à pied-de-biche'. — Cases with Thrusting Weapons (K). Fuse-holders (607, 603); Partisans (495, etc.); Spontoons (567, etc.); 22. Battle-hammer (15th cent.); 84. Battle-axe of Edward IV. of England (d. 1483); halberds, including a German specimen with two pistols (262); 126. Italian halberd.

2nd Galerie des Armes Blanches et Armes à Feu, beyond the Salle Orientale. This gallery contains pistols, modern rifles, and other firearms, besides a collection of cross-bows, some armour, and ancient thrusting weapons. At the end are modern helmets and military head-dresses. On the left side are prehistoric weapons (some

casts and imitations); on the right side are ancient weapons, originals and models.

Right Wall, near the entrance: 'grenadiers' (M 721, etc.) used in the 18th cent. for throwing grenades; siege-rifles (No. 431 can be fired 9 times). — Cases by the Partition. Ornamental pistols of the 16-18th cent., those with the butt ending in a ball are nearly all German, Nos. 1765 (French) and 1766 are breech-loaders; then ornamental rifles of the 16-19th centuries.

Last Room, at the end, to the left. Drums, kettle-drums, sappers' axes, etc.; souvenirs of Napoleon I. (bench from St. Helena and camp-bedstead); ornamental saddles and weapons; honorary weapons, and weapons of historic interest; marshals' batons and decorations. Saddles of Louis XIV. (G 624), Charles X. (626), and Napoleon I. (625). At the end, more souvenirs of Napoleon: grey coat, coat worn by Napoleon at Marengo, dressing-gown (from St. Helena); hat, etc. On the wall opposite the windows are weapons, casts, etc.

The remainder of the collection is placed under the gates and in the courts on each side of the passage. On the right is the *Cour de la Victoire*, containing modern cannon, models of naval cannon, Chinese gun-carriage, a Russian gun and carriage from Sebastopol, and several cannon recovered in 1872 from Spanish galleons which foundered in the Bay of Vigo in 1702; on the left, armour-plates pierced by cannon-shots. — On the other side is the *Cour d'Angoulême:* Cannon of various calibres, including (on the right, N. 239) a German piece dated 1523; N. 49. Swivel-gun bearing the name of Pierre d'Aubusson (d. 1503); on the left, the Griffin, a culverin captured at Coblentz in 1797, cast in 1528, and weighing nearly 13 tons. Bronze statue of *J. B. Gribeauval* (1715-1769), first inspector-general of ordnance, by Bartholdi. By the wall here is a chain 190 yds. long, and $3^1/_2$ tons in weight, used by the Turks at the siege of Vienna in 1683 for the purpose of strengthening a bridge-of-boats over the Danube. Under the carriage-entrance is a chain with fifty iron collars for prisoners, captured in the Moroccan camp after the battle of Isly in 1844.

The **Musée de l'Armée** (adm., see p. 295), in the Cour d'Honneur (p. 296), opposite the Musée d'Artillerie, occupies the old refectories on the groundfloor, which are decorated with mural paintings dating from the foundation of the Invalides, of the school of Van der Meulen, and the two corresponding galleries on the first floor.

Ground Floor — Vestibule. The ceiling is decorated with a remarkable curtain of embroidered silk (the dragon worked in fine gold) taken from the tent of the Empress of China in 1900.

Salle de Turenne, to the right. The cases to the right and left contain objects of the pre-Revolutionary period. Right wall, 1st Case: Souvenirs of Turenne, including the ball that killed him at Sasbach (1675). To the left is his portrait by *Ph. de Champaigne*. The coloured helmeted head beside it is supposed to be a portrait of Joan of Arc. In the corner stands a bust of Bayard. Farther on, to the right, are drawings and small pictures with their titles. To the left: representations of old French flags and standards. In the centre, Marshal de Rochambeau, by Lamar (cast of the original at Vendôme). On a cabinet in the middle: bronze medallions of Desaix (d. 1800), by *Verdot*, and Carnot (d. 1823), by *David d'Angers;* standard

of the Royal-Lorraine regiment. 3rd Case: Busts of Viala (d. 1793), killed at the age of 13, and Bara (d. 1794), killed at the age of 15. In the middle and at the sides are uniforms of the French army since the First Republic; dresses and souvenirs of various marshals and generals: pistols of Napoleon I., bridle-bit of his horse at Waterloo, his three-cornered hat, table and chair owned by him as a lieutenant, memorials from his tomb at St. Helena; souvenirs of the Duc de Reichstadt, son of Napoleon I. At the end is the pall that covered the waggon that brought Napoleon's coffin for embarkation at Jamestown; to the left, the waggon itself; to the right, his mask and the golden wreath presented by Cherbourg when his remains were brought to France. Close by are portraits of British generals, after Van der Puy of Utrecht. End-wall (r.), Portrait of the mameluke Roustan, attributed to Gros.

Salle Loustaunau, on the left. Hussar uniforms from 1830 to 1870; cavalry and infantry uniforms from 1825 to 1870; uniforms of the guards and a flag of 1848. Three saddle-cloths of Napoleon III.'s time. Right wall: Medallion of A. Loustaunau, the painter (1846-98). Model of a vivandière.

Salle Bugeaud. To the left of the entrance: relics, uniforms, and weapons associated with the Algerian campaigns (1830-57) under General Bugeaud (1841-44) and other commanders; the sieges of Antwerp (1832) and of Rome (1849); the wars in the Crimea (1854-56), Italy (1859), China (1860), and Mexico (1862); the Franco-German war (1870-71); and various colonial expeditions in Asia and Africa. The principal objects (labelled) are in the cases along the left wall and at the end of the gallery. A painting on the left. The empty cartridge-box, by *De Neuville* and *Detaille*, illustrates an episode in the siege of Strassburg (1870). Towards the middle on the right is a bronze bust by *Lequien*. In the middle and at the end are two handsome costumes of an Annamite grand-duke (r.) and a Chinese mandarin of high rank (l.). End-wall: Soudanese expedition: Touareg weapons, caparison and weapons of native chiefs (Samory and others). Alpine batteries, a painting presented by Loustaunau.

Returning to the vestibule, we ascend the central staircase to the first floor. On the landing, a pretty terracotta bust by *Marceau*.

1st Floor. — Galerie des Regiments. *Right Side:* First Republic and First Empire. — Salle I (Revolution). Portraits, medals, buttons of uniforms, etc. — Salle II (Republic; 1792-1800). Central Case. Army types from the Wurtz-Pées Collection (see below). — Salle III and following rooms (Napoleon I.). In the centre, relief of the ruins of Saragossa; left, relief of the battle of Austerlitz; officers' uniforms. — Salle IV. Central Case. Collection of army types 1805-1814, in coloured cardboard cut out by M. Würtz-Pées of Strassburg. The collection includes 20,000 specimens, of which 8000 are shown in this case (on the left, Napoleon I. and his staff); to the left, coloured drawings of uniforms of the First Empire. — Salle V. Chiefly drawings by *Raffet* (d. 1840). — Salle VI. Portrait of a French commander, by *J. Landseer*; Würtz collection continued; view of the prison of Norman Cross (England) where 6000 Frenchmen were imprisoned for eleven years (until 1814); uniforms of the old guard; costume of a French officer who was kept a prisoner on the English pontoons. — *Left Side*, from the entrance: Monarchical period. — Salle I. Kings who reigned before Louis XIII. Drawings, some coloured. — Salle II. Louis XIII. Drawings, etc.; in the middle a cannon of the period. — Salle III. Louis XIV. Drawings and plans of battles; case with weapons. — Salles IV-VI. Louis XV. and Louis XVI. Similar exhibits.

The Cour d'Honneur is bounded on the S. by the Eglise des Invalides.

The **Eglise St. Louis-des-Invalides** was designed by *Bruant*, and built at the same time as the Hôtel. It has galleries over the aisles.

Ranged in two rows above the nave are captured *Flags*, including Russian flags taken during the Crimean war (1854-56); Austrian colours captured in Italy (1859); Chinese (1857-60) and Mexican (1861-65) colours; and two German flags (1870). Tablets on the first pillars explain their origin. On 30th March, 1814, the evening before the entry of the Allies into Paris, about 1500 flags, the victorious trophies of Louis XIV. and

Napoleon I., were burned in the court of the Invalides to prevent their falling into the hands of the enemy. A number of other flags were accidentally burned during some funeral obsequies in 1851. — The monuments by the pillars commemorate former governors of the Hôtel des Invalides, and marshals and officers interred in the vaults of the church. — Behind the high-altar is a large window filled with modern stained glass, below which a door (generally closed) leads into the Dôme.

From the S.E. angle of the Cour d'Honneur, to the right as we quit the church, the long Corridor de Metz leads on the S. to the space in front of the Dome, which is separated from the Place Vauban (p. 303) by a wrought iron railing.

The ***Dôme des Invalides** is a second or auxiliary church built by *J. H. Mansart* in 1693-1706 as a crowning feature of the entire structure, and as an 'Eglise Royale' where the king and his court could attend divine service. The church is a square pile, 198 ft. in breadth, surmounted by a circular tower with twelve windows and a lofty dome, above which rise a lantern and cross, 344 ft. in height. The dome is partly gilded, and embellished with reliefs representing military trophies.

The centre of the interior is occupied by an open circular crypt in which is the tomb of Napoleon. In the middle of each of the four walls of the church is an elliptical apse, while the angles of the rectangle are occupied by round chapels, raised a little above the ambulatory that unites them. In the apses on the right and left are tombs of marshals of Louis XIV., and in the anterior round chapels are sarcophagi of members of Napoleon's family. Above the central crypt rises the dome, supported by four piers, the massive structure of which is relieved by passages and columns. The drum is adorned with a broad decorative frieze, with twelve medallions of French kings, above which are as many large windows. The dome proper consists of two sections. The first of these is divided into twelve compartments, painted with figures of the Apostles by *Jouvenet*. Through the opening in the middle the upper section is seen, adorned with a large composition by *Ch. de Lafosse:* St. Louis offering to Christ the sword with which he had vanquished the foes of Christianity. This second cupola is lighted from above, but the sky-lights are not visible. The Evangelists in the spandrels are also by *De Lafosse;* the paintings above the high altar, by *N. Coypel*. The outer casing of the dome is of woodwork covered with lead.

The ***Tomb of Napoleon I.,** constructed in 1843-53 from designs by *Visconti*, is directly under the dome. It consists of an open circular crypt 20 ft. in depth and 36 ft. in diameter. In the middle is the sarcophagus of the emperor, who was born at Ajaccio in 1769, and who died at St. Helena in 1821. His remains were brought to Paris in 1840. The sarcophagus, which measures 13 ft. by 6½ ft., with a depth of 14½ ft., was hewn out of a single block of Siberian porphyry. On the mosaic pavement, which represents a wreath of laurels, are inscribed the names of battles *(Rivoli, Pyramids, Marengo, Austerlitz,*

Jena, *Friedland*, *Wagram*, and *Moscova)*. The twelve colossal figures surrounding the crypt, and symbolising the principal Napoleonic victories, are by *Pradier*. The six trophies consist of sixty flags captured in battle. The faint, bluish light admitted from above serves to enhance the solemn grandeur of the scene.

The entrance to the crypt (closed) is at the back of the high-altar. It is flanked by two colossal statues in bronze by *Duret*, one bearing a globe, the other a sceptre and crown. Above the entrance are these words from the emperor's will: 'Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé'. On the other side are two sarcophagi, bearing the names of *Duroc* (d. 1813) and *Bertrand* (d. 1844), the emperor's faithful friends, the latter even sharing his captivity at St. Helena.

The two Chapels on either side of the crypt contain monuments of the marshals of Louis XIV: *Henri de Latour d'Auvergne*, *Vicomte de Turenne* (1611-75); his statue in marble (by Tuby and Marsy) was brought from St. Denis; the bronze relief represents the battle of Dürkheim (1675). *Sébastien le Prestre de Vauban* (1633-1707), the famous military engineer, with a statue by Etex (1847). — The Chapels at the corners are surmounted by domes painted by *B.* and *L. Boullongne* and *M. Corneille*. The chapel on the right contains the sarcophagus of *Joseph Bonaparte* (d. 1844), King of Spain; that on the left (nearer the entrance), that of *Jérome Bonaparte* (d. 1860), King of Westphalia, with his statue by E. Guillaume; here also are a smaller sarcophagus with the ashes of his eldest son, and another in which the heart of his wife is preserved.

In front of the Dome, to the right, is the new building of the *Pharmacie Centrale de l'Armée*, constructed in the 17th cent. style. — From the *Place Vauban* (Pl. R, 13; *IV*), which is also in front of the Dome, the *Avenue de Breteuil* leads on the S. to the *Place de Breteuil*, where a **Monument of Pasteur** (p. 326), by *Falguière*, was erected in 1904. Pasteur is seated; a mother brings to him her daughter whom he has saved, and both present tributes of their gratitude; three groups of animals (symbolical of Agriculture) and a figure of Death vanquished, by P. Dubois, after Falguière, complete the monument.

To the E., between the Avenue de Breteuil and the Boulevard des Invalides is the church of **St. François-Xavier**, erected in 1861-75 by Lusson and Uchard. It is adorned with mural paintings by Lameire, E. Delaunay, Cazes, and Bouguereau, a Virgin by Bonassieux, and stained glass by Maréchal. The arrangement of the interior is somewhat peculiar.

The Rue Monsieur (Pl. 13; *IV*), to the E. of this church, contains, at No. 12, the former Hôtel des Archives de l'Ordre de St. Lazare, now an *Armenian College*, built by Brongniart. In the court are four reliefs by Clodion.

At the end of the Boulevard des Invalides, on the right, is the **Blind Asylum**, or *Institution des Jeunes Aveugles* (Pl. R 13, *IV*; admission by permission of the director, except during the vacation in Aug. and Sept.). This handsome edifice was erected in 1839-43. The relief in the tympanum, by *Jouffroy*, represents *Valentin Haüy* (d. 1822), founder of the institution (the oldest of its kind), instructing his pupils under the protection of Religion. In the court also is placed a statue of Haüy. — The asylum contains the *Musée Haüy* (adm. on Wed., 2-4 or 5), containing articles manufactured by or for the use of the blind. — The *Convent des Oiseaux* (Pl. R, 13; *IV*), opposite, formerly belonged to the sculptor Pigalle, who had the walls decorated with paintings of birds.

The Boulevard Montparnasse, which continues the Boul. des Invalides, is crossed a little farther on by the Rue du Cherche-Midi (Pl. G, R, 13, 16; *IV*), which contains (at No. 19) a sign of the 18th cent. representing an as-

tronomer tracing a sun-dial, with the inscription 'Au Cherche-midi'. At No. 87 lived Marshal Lefebvre (p. 240). No. 37 is the seat of the *Conseil de Guerre* (Pl. R, 16; *IV*), installed in the 18th cent. Hôtel de Toulouse-Lautrec. — To the right is the Rue de Regard, with the *Mont-de-Piété* (No. 15).

The **Ecole Militaire** (Pl. R, 10; *I*), which is reached from the Place Vauban (p. 303) by following the Avenue de Tourville to the W. and then the Av. de Lowendal to the left, is an imposing edifice by *Gabriel*. The school was founded in 1751 by Louis XV., 'pour y élever cinq cents gentils-hommes dans toutes les sciences nécessaires et convenables à un officier'. In 1792 it was converted into barracks, and in 1856 it was enlarged by the addition of two wings; the *Ecole Supérieure de Guerre*, a training institution for officers founded in 1878, was afterwards installed there. The building covers an area of 26 acres. The S.E. façade looks on to the Place Fontenoy, containing a monument for 1871, in the form of a pyramid. The façade on the N.W. side possesses a Corinthian portico of eight fluted columns, 43 ft. in height, surmounted by a quadrangular dome.

The Avenue de la Motte-Picquet, to the W. of the Ecole, and the Rue du Commerce lead to the church of *St. Jean-Baptiste de Grenelle* (Pl. G, 7), whence the Rue des Entrepreneurs, on the right, runs to the *Place Violet*, where we notice the Battle of children, by *Enderlin*, and 'Saved' by *Lemaire*. The Rue St. Charles, the second to the right farther on, leads to the *Place St. Charles*, containing the Drama in the desert, by *Feuchères*. At the other end of the Rue St. Charles is the Rue de la Convention, to the left, with the *Hôpital Boucicaut* (150 beds). To the left of St. Jean-Baptiste (see above) begins the Rue de l'Abbé, which is intersected by the Rue Blomet, containing the *Eglise St. Lambert de Vaugirard* (Pl. G, 10), built in 1848-56. — In the Rue du Hameau (Pl. G, 10), at the end of the Rue de Vaugirard, to the right, a cemetery, believed to be of Gallo-Roman origin, was discovered in 1903.

The **Champ-de-Mars** (Pl. R, 8, 10, 11; *I*), which is 1100 yds. in length and 550 yds. in breadth, was created about 1770 for the Ecole Militaire, and was used for military manœuvres. The ground was occupied by the Exhibitions of 1867, 1878, 1889, and 1900.

The old *Galerie des Machines*, a survival of the 1889 and 1900 Exhibitions, which it is now proposed to demolish, is a huge hall 450 yds. long, 165 yds. broad, and 160 ft. high, designed by F. Dutert and Contamin. — A project is on foot for converting the Champ-de-Mars into a park with a riverside promenade. An extensive wharf has recently been constructed below the quay.

On July 14th, 1790, the *Fête de la Fédération* was celebrated in the Champ-de-Mars. In front of the École Militaire was erected the *Autel de la Patrie*, where the king, the national assembly, and the representatives of the army and the provinces, swore fidelity to the new constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, officiated in the religious part of the ceremony. In 1793 the aged Bailly, the first mayor of Paris, was led to his execution here on a chilly morning in November. On being told that he was trembling, he retorted 'Oui, mon ami, mais c'est de froid'. Another festival, the famous *Champ de Mai*, was celebrated here by Napoleon on June 1st, 1815. Here too, in August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 Napoleon III. distributed to the army the eagles which were to replace the Gallic cock.

The ***Eiffel Tower** (*Tour Eiffel*, Pl. R, 11; *I*), or *Tour de Trois Cents Mètres*, close to the Seine and opposite the Trocadéro, was

built by *M. Eiffel* in 1887-89. It is visible from every point in Paris and the environs. This enormous structure is the loftiest monument in the world, attaining a height of 984 ft., or not far short of twice the height (555 ft.) of the Washington Column at Washington (Mole Antonelliana at Turin 545 ft., tower of Ulm cathedral 528 ft., Cologne 511 ft., Rouen 495 ft., Great Pyramid 449 ft., St. Paul's in London 404 ft.). — The base, resting on four massive piers of masonry, the foundations of which are sunk to a depth of 46 ft. on the side next the Seine, and 29½ ft. on the other side, forms a quadrangle 142 yds. square (Great Pyramid, 253 yds.). The girders which stay the structure of interlaced iron-work are hollow. The four uprights have an initial inclination of 54°, and beneath the first platform are united with each other by round spans. Above the *First Platform*, which is 190 ft. above the ground and is over 71 yds. square, the four uprights are still distinct, but they gradually approach each other as they ascend, and finally coalesce into a single shaft at a height of about 590 ft. — The *Second Platform* is placed at a height of 380 ft. At 680 ft. is a kind of landing-place or floor. Even as it approaches the top the tower is 33 ft. square. — The *Third Platform*, at the foot of the double lantern which terminates the tower, 904 ft. from the ground, supports a glass pavilion, 54 ft. square, capable of holding 800 people. The *Lantern* rises 79 ft. higher. A staircase ascends within it to a circular balcony, 16½ ft. in diameter, above which again is the electric light, which is seen at night for a distance of 45 miles.

The *Ascent* of the tower is recommended only in clear weather. The tower is open daily from 10 a.m. till dusk, from March to November (in winter, see below). Visitors ascend to the second platform by staircases or lifts (*ascenseurs*); beyond that by the lift alone. The staircases are in the W. and E. legs of the tower, or the first on the right and the second on the left as we come from the Seine. The *Charge* is the same for the staircases or lifts: to each of the platforms 1 fr. (*i.e.* in all 3 fr.); on Sun. and holidays 1 fr. to the first, ½ fr. to the second and third. — The terrace of the 4th story is open to the public on Sun., Mon., Wed., and Thursday. — In winter visitors are allowed to ascend the staircases to the first two platforms, daily from 12 till 4 (1 fr.). — *Restaurant* on the first platform.

The **View* from the top is very extensive, and may embrace in certain directions 55 M. in a direct line. To the S.W., for example, we may see as far as Chartres, to the N.E. as far as Villers-Cotterets. The view from the first two platforms is bounded by the hills surrounding Paris.

Opposite the tower is the *Trocadéro* (p. 225), on the right bank, and between us and it the Pont d'Iéna. Farther down the river, the bridges of Passy (p. 228).

More to the E., near the Pont des Invalides, rises the extensive **Manufacture des Tabacs** (Pl. R, 14; *II*), Quai d'Orsay 63. Visitors are admitted on Thursdays (public holidays excepted) on applying shortly before 2 o'clock. This establishment, known as the *Manufacture du Gros-Caillou*, which is to be transferred to Issy, employs about 1200 people, 1000 of whom are women, and produces about 2500 tons of tobacco yearly. The gross receipts of this government monopoly in 1902 amounted to 16,600,000*l.*, of which 13,300,000*l.* were net profit.

19. Palace and Galleries of the Luxembourg.

The Luxembourg Gallery is open daily, except Mondays and the chief holidays (p. 56), in summer 9-5 o'clock; in winter (Oct. 1st-March 31st) and on Sundays and ordinary holidays 10-4 only. It is sometimes closed about the end or beginning of the year for cleaning and re-arrangement.

Marie de Médicis, widow of Henri IV., having purchased in 1612 the château and grounds of the Duc de Piney-Luxembourg, commissioned three years later the architect *Salomon de Brosse* to build her a large new palace. This was called the **Palais du Luxembourg** (Pl. R, 19; *IV*), the name of the original owner being retained. In the employment of rustica pilasters and in the treatment of the court it bears some resemblance to the Pitti Palace at Florence, Marie's ancestral home, but at the same time it preserves an unmistakably French character, especially in the corner-pavilions with their lofty roofs. The principal façade, nearly 100 yds. long, which notwithstanding many restorations still reveals the original design, looks towards the Rue Vaugirard on the N. side, opposite the Rue de Tournon. Important alterations were made by *Chalgrin* in 1804, by order of Napoleon I., who installed his Senate in this palace. The façade towards the garden, formerly similar to the principal front, was restored in 1831-34 by *A. de Gisors*, who adhered as far as possible to the style of the original building. After 1815 the palace was occupied by the *Chamber of Peers*, then, under Napoleon III., by the *Senate*. Since 1879 it has been the seat of the latter body, and is known as the *Palais du Sénat*.

Prior to the Revolution the palace was inhabited by various princes and princesses. Converted into a prison under the Convention, it harboured many distinguished victims, including Marshal de Noailles, who was beheaded, together with his wife, at the age of 79, the Vicomte de Beauharnais and his wife Joséphine (afterwards Empress of the French), Hébert, David, Danton, Camille Desmoulins, and the poet Fabre d'Eglantine. In 1795 it became the Palais Directorial; then, in 1799, the Palais du Consulat, until Bonaparte made the Tuileries his residence, in 1800.

The palace, or at least a portion of it, is open daily from 9 a.m. till dusk except during the sittings of the senate, for which special tickets must be procured. — Visitors cross the court to the foot of the staircase in the corner to the left, where one of the custodians is to be found (gratuity).

On the right and left of the Cour d'Honneur are statues of Montesquieu and Pasquier by *Foyatier* and *Nanteuil*. — In the Vestibule, on the right, the Guardian Angel, by *Husson*.

First Floor. The dome of the Library is adorned with *Paintings by *Eugène Delacroix* (1847), representing the infernal regions according to Dante (strong light necessary). — Salle des Séances. The colonnade behind the president's seat is adorned with statues of Turgot (d. 1781), d'Aguesseau (d. 1751), l'Hôpital (d. 1573), Colbert (d. 1683), Molé (d. 1855), Malesherbes (d. 1794), and Portalis (d. 1855). On each side of the president's seat is a painting by *Blondel*: the Peers offering the crown to Philippe le Long, and the Estates of Tours conferring on Louis XII. the title of 'father of the people'. At the beginning of the larger semicircle is a statue of Charlemagne, by *Etex*, and one of St. Louis, by *Dumont*. — The Galerie des Bustes contains busts of former peers and senators. — Buvette (refreshment-room; formerly the *Salon de Napoléon Premier*). Paintings: *Caminade*,

The Chancellor De L'Hôpital returning the seals to Charles IX.; *Vinchon*, Achille de Harlay rejecting the proposals of the Duc de Guise; *Champmartin*, Charlemagne; *H. Flandrin*, St. Louis and Louis XIV.; *Decaisne*, Allegorical ceiling-paintings. — The *Salle des Pas-Perdus was fitted up as a throne-room by Napoleon III. in 1856 and handsomely decorated in the Louis XIV. style. On the vaulting, in the centre, the Apotheosis of Napoleon I. by *Alaux;* at the sides, Peace and War, by *Brune;* at the ends, the Apotheosis of the kings of France, by *Lehmann*. Handsome chimney-piece of 1880. — Salon Romain. Views of Rome (painted on cloth in grisaille). — Salle des Commissions. Ceiling-paintings by *Jadin* and *Picot*. — Escalier d'Honneur. Twelve Gobelins and Beauvais tapestries. — Salon de Jeanne Hachette. Statue of Jeanne Hachette, the heroine of Beauvais, by *Bonassieux*. — In the E. wing is the Grande Galerie, for which Rubens painted his series of scenes from the life of Marie de Médicis (p. 126). The ceiling is adorned with an Aurora by *Callet* (18th cent.) and the Months by *Jordaens* (pupil of Rubens).

Descending to the groundfloor, we visit, in the W. part of the palace, the small *Chambre de Marie de Médicis, adorned with paintings by Rubens's pupils, *Van Thulden* and *Van Huden*. The Apotheosis of the queen on the ceiling is by *Van den Hoeck*. — The Chapel, restored in 1892, is richly decorated with paintings by *Gigoux* (titles given); behind the altar are the Twenty-four Elders of the Apocalypse, by *Abel de Pujol;* under the organ, a Group of Angels, by *Jaley;* and others.

To the W. of the palace is a wing known as the *Petit-Luxembourg*, now the residence of the president of the senate. The pretty *Chapel*, adjacent, was built in 1622-31 and belonged originally to the nunnery of the Filles du Calvaire.

The ***Musée du Luxembourg** (Pl. R, 19; *IV*), a collection of *Works of Contemporary Artists*, consisting chiefly of paintings and sculptures, occupies the former Orangery, to the W. of the Petit-Luxembourg, on the left side of the Rue Vaugirard. The works exhibited at the Luxembourg are generally transferred to the Louvre, or sent to provincial galleries, about ten years after the death of the artists, so that a comprehensive survey of modern French art cannot be obtained in one place. This rule, however, is not very strictly observed. The arrangement of the works is so often changed that to prevent confusion we shall enumerate the most important of them in the alphabetical order of the names of the artists, that being also the order in which they are arranged in the catalogue (75 c.; illustrated 4½ fr.). Keeper, *M. Léonce Bénédite*. Each work bears the name of the artist. Parcels must be left at the *vestiaire*. Admission, see p. 306.

At the foot of the staircase: to the right, Orpheus charming Cerberus to sleep; to the left, Judith, bronzes by *Peinte* and *Aizelin*. At the sides: to the right, Le Pardon, by *E. Dubois;* Danish boarhound, by *Lami;* Child, by *Roger-Bloche;* Blind children, by *H. Lefebvre* (marble); to the left, a statue of Bailly, bronze, by *Aubé;* Vulture on the head of a sphinx, by *Caïn;* Hero and Leander, by *Gasq;* Wounded dog, by *Frémiet;* Cold, by *Roger-Bloche;* and the model of Liberty, by *Bartholdi* (see p. 229). The pediment is by *Crauk*.

Small vestibule. Right, *H. Cros*, Story of water, executed in vitreous paste; above, *Le Liepvre*, March sun. Left, below, *H. Thié-*

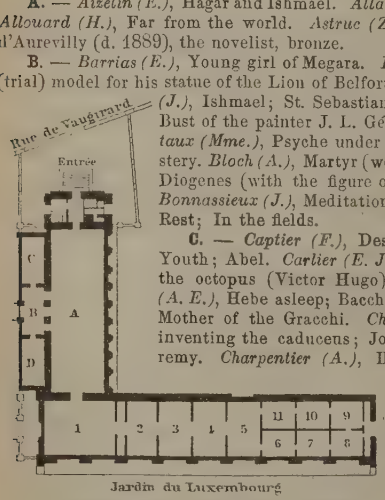
bout, The Sea, bronze vase; above, *G. Rocheyrosse*, Flower-decked knight.

We first enter a gallery (Pl. *A*) filled with sculpture. Beyond this, to the left, are the rooms containing the principal paintings (Pl. 1-11); the works of the impressionist and foreign schools occupy the two rooms (*C* and *D*) to the right of the gallery.

SCULPTURES.

A. — *Aizelin (E.)*, Hagar and Ishmael. *Allar*, Death of Alcestis. *Allouard (H.)*, Far from the world. *Astruc (Z.)*, Bust of Barbey d'Aurevilly (d. 1889), the novelist, bronze.

B. — *Barrias (E.)*, Young girl of Megara. *Bartholdi (A.)*, First (trial) model for his statue of the Lion of Belfort (p. 328). *Becquet (J.)*, Ishmael; St. Sebastian. *Bernstamm (L.)*, Bust of the painter J. L. Gérôme, bronze. *Bertaux (Mme.)*, Psyche under the empire of mystery. *Bloch (A.)*, Martyr (wood). *Boisseau (E.)*, Diogenes (with the figure of a child in relief). *Bonnassieux (J.)*, Meditation. *Boucher (Alfred)*, Rest; In the fields.



C. — *Captier (F.)*, Despair. *Carlès (A.)*, Youth; Abel. *Carlier (E. J.)*, Gilliat seized by the octopus (Victor Hugo). *Carrier-Belleuse (A. E.)*, Hebe asleep; Bacchante. *Cavelier (J.)*, Mother of the Gracchi. *Chapu (H.)*, Mercury inventing the caduceus; Joan of Arc at Domremy. *Charpentier (A.)*, Illusion. *Chatrousse (E.)*, Girl reading. *Christophe (E.)*, The supreme kiss. *Cordier (C. H.)*, Busts of a negro and negress. *Cordonnier (A.)*, Joan of Arc. *Coutan (J.)*, Cupid. *Crauk (G.)*, Youth and Love. *Croisy (A.)*, The nest.

D. — *Dugonet*, Eve. *Dampt*, St. John; Grandmother's kiss. *Delaplanche (E.)*, Eve before the Fall; Virgin with the lily; Dawn. *Desbois (J.)*, Leda. *Dubois (P.)*, Infant St. John, in bronze; Narcissus; Florentine singer of the 15th cent., bronze.

F. — *Falguière (A.)*, Tarcisius the martyr; The victor in a cock-fight, in bronze; Bust of Baroness Daumesnil. *Franceschi (J.)*, Fortune. *Frémiet (E.)*, Pan with bear-cubs; St. George, in bronze-gilt.

G. — *Gautherin (J.)*, Female bust, marble. *Gérôme (J. L.)*, Tanagra, painted marble; Bonaparte (bronze-gilt equestrian statuette). *Guillaume (E.)*, Anacreon; The Gracchi, in bronze; Bishop Darboy, marble.

H. — *Hannaux (E.)*, Death of Orpheus. *Hiolle (E. E.)*, Arion seated on the dolphin. *Hugues (Jean)*, Œdipus at Colonos.

I. — *Idrac (A.)*, Mercury inventing the caduceus; Salammbô (from Flaubert). *Injalbert (A.)*, Hippomenes. *Iselin (H. F.)*, Young Roman; Bust of President Boileau, in bronze. *Itasse*, Bust of Belloc, the painter.

L. — *Lanson (A.)*, Age of iron; Salammbô. *Larche (R.)*, Violets, marble. *Lecourtier (P.)*, Danish boarhound with pups, marble. *Legros (A.)*, Female torso and female mask, bronze. *Lemaire (H.)*, Morning. *Lenoir (A.)*, St. John. *Longepied*, Immortality.

M. — *Massoule (P. A.)*, Naïad, marble. *Marqueste (L.)*, Cupid; Galatea; Perseus wrestling with the Gorgon. *Mercié (A.)*, David, in bronze; Souvenir. *Meunier (C.)*, Industry; Hammerer; Wharf-porter (small bronzes); Puddlers; Son of the soil (reliefs). *Michel (G.)*, Dreaming. *Millet (A.)*, Ariadne. *Moreau (Math.)*, Spinning. *Moreau-Vauthier (A.)*, Boy drinking; Bacchante. *Moulin (H.)*, A Pompeian discovery, bronze.

O. — *Oliva (J. B.)*, Bust of a priest.

P. — *Peter (V.)*, Two friends. *Pêtre (Ch.)*, Maréchal, mayor of Metz, bust. *Peynot (E. E.)*, 'Pro Patria'. *Puech (D.)*, Muse of André Chénier (beheaded during the Revolution); Siren.

R. — *Roger-Bloche*, Young girl of Assisi. *Rodin (A.)*, John the Baptist, in bronze; Bust of a woman; Danaïd, marble; La Pensée, marble; Bust of Puvis de Chavannes, bronze; Age of bronze; Old boat-woman; Bust of a man, bronze; Bust of J. P. Laurens, bronze.

S. — *St. Gaudens*, 'Amor-Caritas', bronze high-relief. *St-Marceaux (R. de)*, Youth of Dante; Genius guarding the secret of the tomb. *Salmson (Jean Jules)*, Skein-winder, in bronze. *Soulès (F.)*, Rescue of Iphigeneia. *Swan (T. M.)*, Lioness, small bronze.

T. — *Theunissen (C.)*, Portrait-bust in wood of Harpignies, the landscape-painter. *Thomas (J.)*, Virgil. *Turcan (J.)*, The blind and the lame.

V. — *Vallgren (V.;* born at Helsingfors), Misery. *Vernhes (H.)*, Breton girl (wax bust).

The sculpture-gallery and the first room of the picture-gallery contain (in glass-cases) a highly interesting collection of modern medals, by *Chaplain*, *Roty*, *Daniel Dupuis*, *Roiné*, and *Dubois;* fayence and pottery by *Bigot*, *Carrès*, *Chaplet*, *Dalpeyrat*, *Delaherche*, *Massier*, and others; Sèvres porcelain; glass by *Gallé*, *Koepping*, *Léveillé*, and *Tiffany;* enamels by *Thesmar;* objects in pewter by *Brateau*, *Al. Charpentier*, *Desbois*, etc.; a graceful vase (Fishing), by *Allouard* (comp. p. 308); and a few cameos. Here also are nine pieces of ancient Gobelins tapestry representing some of the national palaces, an Audience, and the Coronation of Louis XIV., and a bust of Gallia, in ivory, gold, and silver, with topazes, by *Moreau-Vauthier* (goldsmith's work by *Falize*). At the end of the hall, to the right: *Moreau (G.)*, Siren and Poet, designed for the Gobelins; the

finished tapestry hangs beside it. — The picture-gallery also contains some works of sculpture, including: *Gérôme*, Statuette of Bonaparte, bronze-gilt; *Barrias* (p. 308), Mozart, bronze; *Aubé (P.)*, France and Russia, chiefly in silver; *Barthelomé*, Girl crying; *Carriès (J.)*, Head of Charles I., bronze; *Gardet (G.)*, Panthers fighting; *Peter*, Two friends, marble; *Leroux (E.)*, Selling violets, bronze; *Meissonier*, The herald of Murcia and Duroc at Castiglione, small bronzes; *Rivière (Th.)*, 'Ultimum feriens', bronze and marble, and Salammbô at Mathô's house (from Flaubert), bronze and ivory; *Rodin*, The kiss, a large group in marble. — In the side-room on the left (Pl. D): *Prince Troubetskoï*, Equestrian statue of Count Tolstoï; *Gemito (V.)*, Watering, bronze; *Benlliurey Gil*, Picador and bull, bronze; *Fontano (C.)*, Arab water-carrier, bronze. — In the middle of Room 3, displayed on cabinets, are drawings by *P. Flandrin*, *Fantin-Latour*, and *M. Perret*.

In the W. annexe are two small rooms. That to the right (Pl. C) contains the *Caillebotte Bequest*, a collection of pictures of the Impressionist School. *Cézanne* (The stake); *Degas* (two Dancers, on and off the stage; Café on the boulevards); *Gorneutte* (Breakfast); *Manet* (Balcony, Olympia); *Monet* (Luncheon, Gare St. Lazare, Hoar-frost, Interior); *Pissarro; Raffaëlli* (Convalescent, Waiting for the bride); *Renoir* (Moulin de la Galette, Girls playing the piano, Girl in sunlight, Swing); *Sisley* (Edge of a forest, Banks of the Loing); *Toulouse-Lautrec* (Female study); and *Caillebotte* (Snow-effect).

The room to the left (Pl. D) is devoted to the works of Foreign Painters. The following are the most important: *Achenbach (O.)*, Environs of Naples; *Alexander*, Portrait; *Baertsoen*, Old Flemish canal; *Bashkirtseff (Marie)*, The Meeting, Portraits (pastel); *Baud-Bovy* (Geneva), Serene sky; *Brangwyn* (*Frank;* English), A trade on the beach; *Burnand*, The young; *Claus*, Sunshine; *Dannat* (*W. D.;* Amer.), Lady in red; *Edelfelt (Alb.)*, Divine service on the shore; *Faber du Faur (O.)*, Napoleon crossing the Beresina in his retreat from Moscow; *Frédéric*, The ages of labour; *Gay* (*Walter;* Amer.), Saying grace, Las Cigarreras; *Gilsoul*, Evening; *Grümelund (J. M.)*, Fishermen's huts at Svolvær; *Hamilton* (*J. McLure;* Amer.), W. E. Gladstone; *Harrison* (*Alex.;* Amer.), Solitude; *Hawkins* (*W.;* English), Orphans; *Kroyer*, Fishing; *Kraus (L.)*, Promenade (1855); *Kuehl*, A difficult question; *Liebermann*, Beergarden; *Lorimer* (*J. H.;* Scot), Saying grace; *Melchers*, Young mother; *Melida (E.)*, Lost; *Mesdag*, Sunset; *Meunier (C.)*, The Black Country; *Morbello (A.)*, Festival at the hospice of San Trivulzio; *De Nittis*, Place des Pyramides and Place du Carrousel, A quay in Paris; *Pasternac (A.)*, The eve of the examination; *Romani (Juana)*, Salome; *Salmson (H.)*, Swedish scene; *Sargent* (*J. S.;* Amer.), Carmencita; *Skredsvig (Chr.)*, Villa Baciocchi at Ajaccio; *Sorolla y Bastida*, Return of the fishermen; *Souza-Pinto*, Potatoes;

Stevens (Alf.), Impassioned song, After the ball; *Stevens (J.)*, Tortures of Tantalus; *Ström (H.)*, Motherhood; *Thaulow (Fritz)*, Winter in Norway, Old factory in Norway (pastel); *Thoren (O.)*, Arab interior; *Tito (E.)*, Landscape; *Uhde*, Christ blessing the meal of a peasant; *Vierge (D.)*, The viaticum (Spain); *Wahlbery (A.)*, Swedish landscape; *Walden (Lionel;* Amer.), Docks at Cardiff; *Watts (G. F.)*, Love and Life; *Whistler (J. M.)*, The artist's mother (bought by the Luxembourg Gallery for 4000 fr.); *Zakarian (Z.)*, Still-life; *Zorn*, Fisherman; *Zuloaga (I.)*, Portrait, Female dwarf.

From the sculpture-gallery we pass into the first room (Pl. 1) of the picture-gallery, which also contains various objects of art in glass-cases (see p. 309).

Paintings by French Masters.

A. — *Achard (J. A.)*, Les Vaux-de-Cernay (p. 402). *Adan (Em.)*, Ferryman's daughter. *Adler (J.)*, Tramp. *Agache*, The aged conqueror. *Aman-Jean*, Portrait of a young woman.

B. — *Bail (J.)*, The housewife. *Barillot (L.)*, Shepherdesses in Lorraine. *Barrias (Fél.)*, Exiles of Tiberius. *Bartholomé (A.)*, Peasant woman. *Bastien-Lepage*, Haying (Les Foins); two Portraits. *Baudry (P.)*, Fortune and the child; Truth; Portraits. *Benner (E.)*, St. Jerome. *Bernard (E.)*, Woman of Cairo. *Bernier (C.)*, January. *Besnard (A.)*, Woman warming herself; Portrait of the artist; Dead; Family group; Harbour of Algiers at sunset; Between the rays. *Billotte (R.)*, Porte d'Asnières in winter. *Binet (V.)*, Evening; Behind the farm; Sunlight; Sailors. *Blanche (J.)*, Flowers. *Bompard*, Prayer to the Virgin (Venice). *Bonheur (Rosa)*, *Husbandry in Nivernais; Portrait of the artist's horse. *Bonnat*, Léon Cogniet, the painter; Job; Cardinal Lavigerie; Aimé Millet, sculptor; In the Basque country. *Bonvin (Fr.)*, Ave Maria; Refectory; Drawing water. *Bordes (E.)*, Labourer's family. *Boudin (E.)*, Sea-piece; Harbour of Villefranche. *Boudot (L.)*, The golden season of the year. *Bouguereau (W.)*, St. Cecilia laid in the catacombs; The Virgin as consoler; Youth and Love. *Boulard (A.)*, Father of the artist; Fisherman's child; Ripe cherries; Landscape. *Brandon*, The fast. *Beauté (A.)*, The vigil. *Breton (Em.)*, Falling leaves. *Breton (Jules)*, Blessing the crops; Calling in the gleaners; Gleaner. *Brouillet (A.)*, Intimacy. *Brown (J. L.)*, Before the start. *Buffet (Paul)*, Menelik II. *Buland (Eugène)*, Crossbow-men. *Busson (Ch.)*, Loire in flood; Moats of the Château de Lavardin. *Butin (U.)*, Burial of a sailor at Villerville (Normandy).

C. — *Cabanel*, Birth of Venus; Portrait. *Cabié (L.)*, Coming storm. *Carolus-Duran*, Lady with a glove; Lilia; Portrait of the painter Francais; Evening in the Oise country; Apple-trees; Mother and children (portrait); Troubadour. *Carrier-Belleuse (L.)*, Laying asphalt. *Carrière (Eug.)*, Family; Maternity. *Cazin (J. C.)*, Ishmael;

Gambetta's mortuary chamber; Tilled lands in Flanders. *Chaplin (Ch.)*, Remembrances; Girl. *Chavet (V.)*, Sleeping girl. *Chenavard (P.)*, The Divine Tragedy (an allusion to the triumph of Christianity). *Chigot (E.)*, Lovers. *Colin (G.)*, Gypsies. *Collin (R.)*, 'Floréal'. *Comte (Ch.)*, Henri III. and the Duc de Guise on their way to take the Sacrament the day before the duke was murdered on the king's order. *Constant (B.)*, The last rebels; Portrait of his son; Harem. *Cormon (Ch.)*, Cain; The forge; Lehoux, the painter. *Cottet (Ch.)*, The last rays; Coast-scene; The farewell; Those who go, Those who stay (triptych). *Cuisin (Ch.)*, Venice.

D. — *Dagnan-Bouveret*, The sacred wafer; Head of an Arab woman. *Dameron (E.)*, Woodcutter's hut. *Damoye*, Marsh. *Dantan (J. E.)*, Sculptor's studio. *Dauchez (A.)*, Burning sea-wrack. *Dauvant (A.)*, Children's choir. *Delasalle (A.)*, Portrait of the artist. *Delaunay*, Communion of the apostles; Plague at Rome; Diana; Portraits of his mother and another. *Demont (Adr.)*, Night (landscape); Abel. *Demont-Breton (Virginie)*, Beach. *Desboutin (M.)*, Study. *Desgoffe (E.)*, Amethyst vase (16th cent.), and reproductions from the Louvre. *Destrem (C.)*, Close of the day. *Detaille (E.)*, The Dream; March out of the garrison of Huningen in 1815. *Dhurmer*, Blind beggars at Tangier. *Didier (J.)*, Ploughing over the ruins of Ostia. *Dinet (E.)*, Terraces of Laghouat (Algeria); Morning after Ramadan; Abd-el-Gheram and Nour-el-Aïn. *Doré (Gustave)*, Tobias and the angel. *Duez (E.)*, St. Cuthbert, a triptych; Ulysse Butin, the painter. *Dufau (Clémentine)*, Autumn. *Dufour*, View of Avignon in December. *Dupré (Jules)*, Morning; Evening. *Dupré (Julien)*, White cow; Mowers.

F. — *Faivre (A.)*, Woman with a fan. *Falguière (A.)*, Fan and dagger; Dwarfs (reminiscence of Spain). *Fantin-Latour*, 103. Studio of Manet, the painter; Night; Carnations. *Fauvelet (J.)*, Ascanio, Florentine metal-worker of the 16th century. *Feyen (Eug.)*, Gleaners of the sea. *Feyen-Perrin*, Oyster-fishers of Cancale. *Fichel (E.)*, Halt at the inn. *Flameng (Aug.)*, Fishing-boat at Dieppe. *Flameng (Fr.)*, Battle. *Flandrin (P.)*, Solitude. *Fouace (G.)*, The catch. *Français (L.)*, Orpheus; End of winter; The artist's father; Daphnis and Chloe. *Friant*, All Saints' Day.

G. — *Gagliardini*, Roussillon (Provence). *Galland (P. V.)*, Polishing-day. *Gaillard (F.)*, Mgr. de Ségur (blind); St. Sebastian; Portrait. *Geoffroy (J.)*, Visiting-day at the hospital. *Gérôme (L.)*, Cock-fight. *Gervex (H.)*, Hanging-committee; Satyr and Bacchante. *Gilbert (R.)*, Portrait. *Girardot (A.)*, Port of Tangiers. *Glaize (L.)*, Roman conspirators swearing to reinstate Tarquinius Superbus. *Grandsire (E.)*, Canal at Le Tréport. *Guignard (G.)*, Cattle by a pond. *Guigou (P.)*, Landscape in Provence. *Guillaumet (G.)*, Laghouat; Seguia. *Guillemet (A.)*, View of Bercy in winter; Paris from Les Moulineaux (p. 333). *Guillou*, At the 'Pardon de Ste. Anne'.

H. — *Hanoteau (H.)*, Frogs. *Hareux (E.)*, Night in August. *Harpignies (H.)*, Torrent in the Var; Coliseum; Moonrise. *Hébert (E.)*, Malaria; Kiss of Judas; The Cervarolles (Roman Campagna). *Henner (J. J.)*, St. Jerome; The chaste Susanna; Idyll; Naiad; St. Sebastian; Good Samaritan; Two portraits. *Hédouin (E.)*, Gleaners. *Heilbuth*, Reverie. *Herpin (L.)*, Paris from the Pont des Saints-Pères. *Humbert (F.)*, Portrait of a woman; Madonna; Christ and St. John; Bridge; Seaport.

I. — *Iwill (M. J.)*, Before the storm.

J. — *Jacque (Ch.)*, Flock of sheep. *Jalabert*, Portrait. *Jeannin (G.)*, Cargo of flowers. *Jeanniot (G.)*, Women in church.

K. — *Kreyder (A.)*, Offerings to Bacchus.

L. — *La Gandara (A.)*, Woman with a rose. *Lagarde (P.)*, Landscape; *Lançon (A.)*, Portrait of his father. *Landelle (Ch.)*, Annunciation. *Lansyer (E.)*, Environs of Mentone. *Latouche*, A box at the theatre; Swans. *Laurens (J. P.)*, Excommunication of King Robert of France; Deliverance of the prisoners of Carcassonne; Inquisitors. *Laureat (A.)*, Solitude. *Laurent (E.)*, Woman dressed in pink. *La Villette (Mme. E.)*, Beach of Lohic. *Léandre (Ch.)*. Portrait of M. Courteline, the author. *Lebourg (A.)*, The Seine; Portrait. *Lecomte-de-Nouy (J. J. A.)*, Bad news. *Lefebvre (Jules)*, Truth; Yvonne. *Legros (A.)*, 'Amende honorable'; Dead Christ. *Leleux (A.)*, Dispensing-room at a Capuchin monastery; Portrait of the artist. *Lenepveu (J.)*, Martyrs in the Catacombs. *Lerolle (H.)*, In the Campagna; Portrait of a lady. *Le Roux (Hector)*, Funeral rites at the columbarium of the House of the Cæsars, Rome; Herculaneum. *Le Roux (Ch.)*, Cherry-trees. *Le Sénéchal*, At anchor. *Le Sidaner (A. E.)*, The table. *Leroy (P.)*, Oasis of El-Kantara; Women bathing; Weaver at Biskra. *Lévy (E.)*, Death of Orpheus; Meta Sudans; Portrait. *Lévy (H.)*, Œdipus and Antigone; Sarpedon; Dead Christ. *Levy-Dhurmer*, Portrait. *Lhermitte (L.)*, Harvesters' pay-day. *Lobre (M.)*, King's library at Versailles. *Lomont (Eug.)*, The song. *Lucas (D.)*, Saying grace. *Loup (E.)*, Melancholy.

M. — *Maignan (A.)*, Carpeaux's studio. *Maisiat (J.)*, Flowers and fruit. *Martin (H.)*, Inspiration; Serenity; Effect of sun. *Mathey (P.)*, Engraver. *Maurin (Ch.)*, Girl with her doll. *Meissonier*, Young woman singing; Portrait of Mme. F.; Portrait of himself. *Melchers (G.)*, Maternity. *Ménard (R.)*, Portrait of the scholar L. Ménard; Autumn (pastel). *Mercié (Ant.)*, Venus. *Michel (E.)*, Dune near Harden; Autumn sowing. *Milcendeau (Ch.)*, Mother and children. *Monchablon*, The bridge. *Monginot (Ch.)*, Still-life. *Montenard*, The transport 'Corrèze' leaving Toulon. — *Monvel (Boutet de)*, Deserted house. *Moreau (Gust.)*, Greek maiden with the head and lyre of the murdered Orpheus; Rape of Europa; Calvary. *Morisset (H.)*, Reading. *Morisot (Mlle. B.)*, Young woman at a ball. *Morlot (A.)*, Haystacks. *Morot (A.)*, Rezonville. *Muenier (J. A.)*, On the road. *Mueller (Ch.)*, Roll-call of the condemned.

N. — *Neuville (Alph. de)*, Le Bourget, Attacking a barricaded house at Villersexel (1870). *Nozal (A.)*, La Lande d'Or.

O. — *Olive (J. B.)*, Evening in the harbour of Villefranche.

P. — *Paris (C.)*, Bull in the Roman Campagna. *Parrot (Ph.)*, Galatea. *Perret (Aimé)*, Priest bearing the viaticum to a dying man, a scene in Burgundy. *Perret (M.)*, Senegalese soldiers. *Petitjean*, Harbour of Rochelle in bad weather. *Picard (L.)*, A passer-by. *Pointelin*, September evening; Jura Mountains; Skirts of a wood (pastel). *Prinet (R.)*, Bath. *Protais (A.)*, Battalion in square (1815). *Puvis de Chavannes*, The poor fisherman; Drawings.

Q. — *Quignon (F.)*, Cornfield. *Quost (F.)*, Landscape; A season of promise; Flowers.

R. — *Regamey (G.)*, Cuirassiers. *Renard (E.)*, The grandmother; A christening. *Rengue (E.)*, Morning mist. *Ribot (Th.)*, St. Sebastian; Good Samaritan; Christ and the Scribes. *Ricard (G.)*, Portrait. *Richemont (A. de)*, The dream. *Richon-Brunet*, Bull-ring at Seville. *Rigolot (H.)*, The road to Kerdada. *Robert-Fleury (Tony)*, Old women in the church of Santa Maria della Pace (Rome); Last Days of Corinth. *Roll (A.)*, Forward; Milk-maid; Poor folk. *Rousseau (Ph.)*, The hermit rat; Goat nibbling flowers.

S. — *Sabatté (F.)*, Interior of St. Germain-des-Prés. *Sain (E.)*, Pompeian women. *Saint-Germier*, Funeral at Venice. *Saint-Pierre*, Portrait. *Sautai (P.)*, Eve of an execution (Rome); Interior of a church. *Schutzenberger (P.)*, Centaurs hunting the boar. *Simon*, Procession. *Simonnet (L.)*, Ville-d'Avray in winter. *Smith (A.)*, Woods in summer. *Sylvestre (J. N.)*, Locusta and Nero.

T. — *Tanzi (L.)*, Evening. *Tattegrain (Fr.)*, Disembarkation of field-workers. *Tissot (J.)*, Faust and Margaret. *Tournès (E.)*, A confirmation. *Troyer (J.)*, Pancaker-seller.

V. — *Valadon (J.)*, Portrait of a young woman. *Vernay (Fr.)*, Still-life. *Vibert (J. G.)*, Gulliver bound. *Vidal (E.)*, Young girl. *Villain (F.)*, Still-life. *Vollon (A.)*, Curiosities; Fish; Flowers. *Vuillefroy (F. de)*, Back from the fields.

W. — *Weber (J.)*, The princess. *Weerts (J. J.)*, Death of Bara. *Weiss (Ad.)*, Masked woman. *Wencker (J.)*, Artemis. *Wéry (F.)*, Boatmen. *Wentworth (Cecilia)*, Faith.

Z. — *Ziem (F.)*, View in Venice. *Zuber (H.)*, Hollandsch Diep.

Two of the smaller rooms at the E. end of the building are devoted to special exhibitions. The last room but one to the right (Pl. 7) contains from time to time collections of paintings, drawings, etchings, engravings, or lithographs of various artists in turn, among others represented in 1904 being *John Lewis Brown* (1829-90), *E. Boudin* (1824-98), *Rosa Bonheur* (Drawings. Frightened cattle, Cattle crossing a lake), *E. Thirion* (Finding of Moses), *R. Gilbert* (Mending tapestry). *G. Guillaumet* (The desert). In the last room (Pl. 8) is the Collection of M. Hayem (1898), including fourteen water-colours by *Gust. Moreau* (Apparition, Phaëton, Bathsheba, Death and the Young Man, Salome, Captain and the Muses, Poet lamenting, The Peri, Œdipus and the Sphinx); *E. Lévy*, Barbey d'Aurévilly, the author; *J. E. Delaunay*, Portrait.

The ***Garden of the Luxembourg** (Pl. R, G, 19; IV), which was formerly of much greater extent than at present, is the only remaining Renaissance garden in Paris; the greater part of it was planned by *De Brosse*, the architect. It is open daily from early morning to 10 or 11 p.m., and is the most frequented promenade on the left bank of the Seine. Like the Tuileries Garden and the Palais-Royal, it has its military band in summer, the latter playing under the trees near the Boul. St. Michel on Tues., Frid., and Sun., from 4 to 5, or from 5 to 6 (comp. p. 41). From April 1st to Sept. 30th the fountains play daily, at other times on Sun. only. The principal entrances are on the sides next the Boul. St. Michel and the Odéon (p. 316), but there is another on the W. side, close to the exit from the Luxembourg Gallery.

The garden contains few lawns and not many flowers. Squares enclosed by trees, and open spaces for children's games and for the display of sculpture are the prevailing features. On the terrace of the Museum are statues belonging to it: *Houssin*, Phaeton; *Tournois*, Bacchus inventing comedy; *Laoust*, Indian singer; *MacMonnies* (Amer.), Bacchante; *Christophe*, Fate; *Maniglier*, Chaser in metal; *Charpentier*, Improvisatore; *Steiner*, Shepherd and Faun; *Barthélemy*, Goatherd; *E. Guillaume*, Mower. To the W. of the Museum, near an ornamental lake: Source and Stream, by *Chatrousse*, and a copy of the Venus de Medici. Behind the Museum: Sculpture (Phidias), by *A. Millet;* Painting, by *Franceschi*. Between these, in the middle of the wall, is a mosaic, by René Martin et Cie., of an allegorical figure (Peace?) recording the names of modern artists from David to Puvis de Chavannes. After the contest, by *Levasseur;* At the goal, by *A. Boucher*. Farther on is the *Monument of Eugène Delacroix* (1798-1863), the painter, by *Dalou*. It consists of a fountain with a bronze bust, and bronze figures of Time bringing fame to the artist and the Genius of Art applauding him. — In the remaining W. part of the garden: Triumph of Silenus, a spirited group in bronze by *Dalou* (near the Museum); near by, Bust of Gabriel Vicaire (1848-1900), the poet, by *A. Injalbert* (1902); Bathsheba, by *Moreau-Vauthier;* Hercules, by *Ottin*. Farther on, *Monument to Watteau* (1684-1721), by *Gauquié*. The last consists of a bust of the painter, in pewter, with a lady (in marble) of the time of Louis XV. offering him flowers (1896); *Monument to Ferdinand Fabre* (1827-98), the poet, by *Marqueste* (1903); his bust is borne by a lofty pedestal, at the foot of which are a girl with her goat and a bas-relief of a mountaineer blowing his horn. Then, Family Joys, by *Daillon;* Bust of Sainte-Beuve (1804-69), by *Puech* (1898); Eustache Le Sueur, by *Husson;* Wrestlers (bronze), by *Ottin;* Stags, by *Leduc;* Orlando Furioso (bronze), by *Duseigneur;* Lion and Ostrich, by *Caïn*, etc. Adjoining the Rue du Luxembourg and the Rue d'Assas is the *Monument of Chopin*, in bronze, by *E. Dubois*, with a female figure (Music?) on the pedestal.

In the centre of the garden is a large space surrounded by a terrace and balustrade and embellished with an octagonal fountain-basin. To the right and left, on marble columns: David, and Venus leaving the bath, Italian works of the 16th century. On this side of the fountain, as we return, Archidamas about to throw the discus, by *Lemaire;* to the right, Vulcan, by *Bridan the Elder;* Marius amid the ruins of Carthage, by *V. Vilain;* in front of the Palace, Fire-damp explosion, by *H. Greber*, etc. There are also various copies of antique statuary. — The dome-covered building visible at the end of the avenue leading from the basin is the Observatory (p. 326). To the left of the garden rises the Ecole des Mines (p. 317); to the right, the schools mentioned at p. 317.

The terraces around the parterre are embellished with twenty modern statues in marble of celebrated Frenchwomen (brought from the Park of Sceaux, p. 399), the stiffness of which does not harmonise well with the garden. Their names are inscribed. At the end, to the left, is Toil, a bronze statue by *Gautherin.* Near it, the 'Marchand de Masques', by *Astruc* (the twelve masks are portraits of contemporaries), and a Rhapsody, by *Bourgeois.* Among the sculptures nearer the railing are the *Monument of Leconte de Lisle* (1818-94), the poet, by *Puech*, in front of which a monument (by *José de Charmoy*) is to be erected to Alfred de Vigny; the *Statue of George Sand* (1804-76), by Sicard (1904); a Dancing Faun, in bronze, by *Lequesne;* Boy carrying a little girl, by *Valois.*

The *Fontaine de Médicis, by *De Brosse*, in the Doric style, with imitations of stalactites, rises on the same side. Three niches between the columns contain sculptures by *Ottin:* Polyphemus surprising Acis and Galatea; Pan and Diana; above, River-gods. The whole spirit of this structure (now unfortunately much neglected) is curiously Florentine.

Behind it is the *Fontaine de Léda.* Farther on: Adam and his family, a marble group by *Garraud* (1851); *Bust of Th. de Banville* (1823-91), the poet, by J. Roulleau; *Monument of Murger* (1822-61), author of the 'Scènes de la Vie de Bohême', by H. Bouillon; and Bacchus, by *Crauk.*

The **Théâtre de l'Odéon** (Pl. R 19; *IV;* see p. 35), opposite the E. part of the garden of the Luxembourg but facing in the opposite direction, is a building in the classic style founded in 1782 on the site of the Hôtel de Condé, but rebuilt or restored in 1808 and 1819. The arcades which surround it are partly occupied by booksellers' shops.

In the square in front of the Odéon is a *Monument to Emile Augier* (1820-80), the dramatic poet, consisting of his bust and bronze statues of Comedy, the Aventurière (one of Augier's plays), and a Child brandishing the whip of satire, all by *E. Barrias.*

The Rue Racine, to the left of the Place de l'Odéon, leads to the Rue Monsieur-le-Prince, containing, at No. 10, the house where Auguste Comte (see p. 276) lived and died. His room may be seen (inscription).

In the vicinity, No. 70 Rue de Vaugirard, is *St. Joseph-des-Carmes*, the former chapel of the Carmelite monastery, founded by Louis XIV., notorious for the massacres of Sept. 1792. The crypt (open daily at 10 a.m. except Tues.; apply at the sacristy to the left of the high-altar; fee) still shows traces of these atrocities and contains the tombs of the victims. Adjoining is the *Institut Catholique* (Pl. R, 16; *IV*), a kind of free university, established in 1875.

Continuing to ascend the Boul. St. Michel beyond the Luxembourg Garden, we pass on the right the **Ecole Supérieure des Mines** (Pl. R, G, 19; *IV*, *V*), which possesses a valuable *Musée de Minéralogie, de Géologie, et de Paléontologie* (open on Tues., Thurs., and Sat., 1-4). The entrance is in the middle, by the second iron gate. The staircase is adorned with paintings of places of geological celebrity, by *Hugard*. — Near the School of Mines, at the junction of the Boul. St. Michel, the Rue Auguste-Comte, and Rue de l'Abbé-de-l'Epée (p. 321), rises a *Monument to Pelletier and Caventou*, the discoverers of quinine, by Lormier (1900).

At the S. end of the garden of the Luxembourg stretches the *Allée de l'Observatoire*, the centre of which is embellished with flower-beds and marble groups representing Dawn (by Jouffroy), Day (by Perraud), Twilight (by Crauk), and Night (Diana visiting Endymion; by Gumery). On the right, near the garden, is the *Lycée Montaigne*. At the corner is the *Ecole Coloniale*, built in the Moorish style in 1895-96. Farther on are the *Ecole de Pharmacie* (1876-85), with statues of Vauquelin and Parmentier and frescoes by *Besnard* in the corridor of the groundfloor, and the *Clinique d'Accouchement Tarnier* (1881).

At the S. end of the promenade rises the handsome ***Fontaine de l'Observatoire** or *du Luxembourg* (Pl. G, 19), erected in 1874 from designs by *Frémiet*, adorned with eight sea-horses, four allegorical figures of the quarters of the globe bearing an armillary sphere, by *Carpeaux*, and water-spouting dolphins and tortoises.

For the Boulevard St. Michel, which ends here, see p. 263; and for the Carrefour de l'Observatoire, to the S. of the fountain, see p. 325.

20. The Jardin des Plantes.

The *Jardin des Plantes*, in the wider sense, is open daily from an early hour till dusk, but the Ménagerie, the Collections, the Hothouses, and the Library are shown at certain hours only. The *Ménagerie* is open daily from 11 to 5 (6 on Sun.) from 1st March to 30th Sept., and from 11 to 4 (4.30 on Sun. in Oct.) during the rest of the year. The *Galeries des Animaux Vivants* are open to the public on Thurs., 1-5 (1-4 in winter), when the animals are not outside, and on other days by tickets obtained from the 'Administration' (p. 319). — The *Galleries of Natural History* are open to the public on Sun. and Thurs. 11-4 and on Tues., Frid., and Sat. by ticket. — The *Hothouses (Serres)* are shown by ticket only, on Tues., Frid., and Sat., 11-4. The *Grande Serre*, however, is open daily except Mon. and Sat., 1-4. The *Galerie de Paléontologie* is open on Tues., 1-4. The *Library* is open daily from 10 to 4, except on Sun. and holidays, and during the vacations (Aug. 15th-

Sept. 15th and a fortnight at Easter). — From the above it will be noted that everything may be seen on Tues.; the tickets, which are readily granted to strangers, are available for 5 persons. — A band plays in the gardens on Sun. in summer.

Restaurants near the Jardin des Plantes, see p. 20.

The Jardin des Plantes, which is at some distance from the centre of the city, may be reached by the *Railway* connecting the Quai d'Orsay station (p. 292) with that of the Quai d'Austerlitz (see below); by *Omnibus* (*G*; see Appx., p. 28) from the Square des Batignolles to the Palais-Royal, and thence to the Louvre and the Jardin des Plantes; by the *Métropolitain* to the Gare de Lyon (p. 176; Appx., p. 36), and thence on foot (10 min.) by the Boul. Diderot and the Pont d'Austerlitz; or by *Tramway* (*T M*; Appx., p. 31) from the Place de l'Alma to the Pont de la Concorde and the Gare de Lyon. In fine weather it is preferable to go by *Steamboat* (see Appx., p. 40), a route which affords fine views of the banks of the Seine, and at the same time conveys some idea of the increasing importance of the water-borne commerce of Paris.

Paris is the chief mercantile port of France. In 1902 six million tons of goods entered and cleared. Its water-borne merchandise consists principally of building materials, wine, forage, manures, grain, flour, spirits, and coal. *Wharves*, variously named, stretch between the Pont d'Austerlitz (see above) and the Pont d'Arcole (p. 189): on the right bank the Ports des Ormes, de St. Paul, des Célestins, de Henri IV (see p. 176); on the left bank, the Port de la Tournelle and the extensive Port St. Bernard ('Port aux Vins'), which is to be enlarged. The *Port d'Austerlitz* (Pl. R., 25; *V*) is to have a quay 1¼ M. long and two-storied dock-warehouses, 40 ft. high and 130 ft. in depth, provided with powerful engines for loading and unloading.

To the W. of the Jardin des Plantes is situated the *Halle aux Vins* (Pl. R. 22; *V*), a huge bonded warehouse for wine. — At the E. angle of the Halle, at the corner of the Quai St. Bernard and the Rue Cuvier, is another entrance to the Jardin des Plantes, a third being situated at the W. end of the Rue Cuvier. Not far from the latter, near the *(G)* omnibus-station, stands the *Fontaine Cuvier*, built in 1840, with a statue of Nature surrounded by animals.

We quit the steamboat at the **Pont d'Austerlitz** (Pl. G, R, 25; *V*), erected in 1802-7, rebuilt in 1855, and enlarged in 1884-85. At the end of the bridge on this side is the *Place Valhubert*, in which are the omnibus and tramway offices. On the S., between the Quai d'Austerlitz and the Boul. de l'Hôpital (p. 321), is the *Gare du Quai d'Austerlitz* (Pl. G, 25; *V*). The principal entrance to the garden is on the W. side of the Place Valhubert.

The **Jardin des Plantes** (Pl. G, R, 22-25; *V*), which covers an irregular quadrilateral area of 75 acres, comprises the *Jardin Botanique*, the *Ménagerie*, or zoological department, and the *Galeries*, where the collections are housed, besides the library, laboratories and lecture-hall. Comp. the annexed Plan.

The Jardin des Plantes was founded in 1635 by *Guy de la Brosse*, physician to Louis XIII., and was originally nothing more than a *Jardin des Herbes Médicinales*. The celebrated *Buffon* (1707-88) was appointed director of the 'Jardin du Roi', as it came to be called, in 1739 and he

JARDIN DES PLANTES
1 : 5.000
0 50 100 150 200
Mètres
1 Petit Labyrinthe
2 Labyrinthe
3 Belvédère
4 Cèdre du Liban
5 Tombeau de Daubenton
E E Entrées de la Ménagerie
Rue de Bourgogne
Rue Cuvier
Halle aux Vins
Préau des Eaux de Vie
Porte
Ecole des Poiriers
Laboratoire
Hivernage
Reptiles
Crocodiles
Nouv. Volière
Oiseaux de proie
Faisanderie
Animaux paisibles
Volière
Oiseaux
Tigres
Sangl.
Ren.
Cab. d'ais.
Hyènes
Loups
Animaux féroces
Singes
Grands Animaux
Volière Animaux paisibles
Amphithéâtre
Administration
Otaries
Orangerie
Ours
Allée de Marronniers
Serres chaudes
Serres tempérées
Ecole de Botanique
Plantes aquat.
Allée de Tilleuls
Galeries de Zoologie
Entrée
Plantes vivaces d'ornement
Plantes annuelles d'ornement
Plantes médicinales
Plantes alimentaires et industrielles
Porte principale
Salle de dessin
Plantes indigènes
Acacia de Robin
Ecole des arbrisseaux d'ornement
Ecole des Arbres à pépins
Pavillon G. Ville
Galeries d'Anatomie
Bibliothèque
Galerie de Géologie de Minéralogie
Botanique
Rue Buffon
Rue Geoffroy St Hilaire
R. Linné
R. Lacépède
Quai St Bernard
Port St Bernard
SEINE
Tramway
Place Valhubert
Stations des bateaux

extended its sphere by founding collections in every department of natural history. In 1793 the royal menageries were transferred thither, and in 1794 the library. The garden was then called *Muséum d'Histoire Naturelle*. The 'Académie d'Histoire Naturelle' attached to it numbers 17 professors and about 25 assistants.

The **Botanic Garden**, which is next to the entrance in the Place Valhubert, contains over 19,200 different plants. Many of the trees now common in Europe, such as plane and chestnut trees, were introduced and naturalised by the directors of the Jardin des Plantes. Variously coloured labels indicate the classes (red), the families (yellow) and the genera and species. The two last are further distinguished by coloured bands denoting their uses: red bands if they are used in medicine, green if they are edible, blue for those employed in the industrial arts, yellow for ornamental plants, and black for the poisonous species. To the left of the entrance are the Anatomical Galleries (p. 320), and to the right the aquatic plants. Farther on is the *Ecole de Botanique*, open daily except Sun. and holidays, 6-11 a.m. and 1-6 p.m. In the S. portion are the *Ecole des Poiriers*, or pip-bearing trees, and the *Ecole des Arbrisseaux d'Ornement*, which contains the first acacia introduced into Europe. This was brought to France by Jean Robin in 1601, and planted here in 1636.

Ménagerie. — The collection embraces 1400 animals. The *Animaux Féroces* are lodged in the E. part. Next to them are the *Animaux Paisibles*, including a wild horse from Central Asia, a zebra from S. Africa, several kiangs or wild asses, two river-hogs, etc. A little beyond the Animaux Féroces, to the right, is the *Palais des Singes*, or monkey-house (two chimpanzees). Farther on, the *Rotonde des Grands Animaux*, containing two African and three Indian elephants (one a so-called white elephant), two hippopotami, giraffes, camels, etc., and the *Fosse aux Ours*, or bear-pit. Behind the rotunda are the *Grande Volière*, or aviary, and more to the N. the cages of the *Birds of Prey*, and the *Faisanderie*. Then come the *Reptile House* and the *Crocodile Pond* (in summer). On the W. are the basin of the *Ottaries* or *Sea Lions* (fed at 3 p.m.). Behind this is the *Orangery* (no admission).

Farther on are the *Amphithéâtre*, or lecture-hall (p. 320), with accommodation for 1200 students, and the office of the '*Administration*', where the tickets mentioned at p. 317 are obtained. In the shrubbery to the right rises a bronze group by *Frémiet*, Hunting the young bear. On the left, the statue of the centenarian chemist *M. E. Chevreul* (1786-1889), by L. Fagel (1901). His numerous discoveries are recorded on the pedestal. — The *Labyrinthe* is a small hill at the N.W. corner of the garden. On the E. side is a magnificent *Cedar of Lebanon* (Pl. 4), the first to be imported into France, planted here in 1735 by B. de Jussieu. A little higher up is a monument to the memory of *Daubenton* (d. 1799; Pl. 5), an eminent naturalist and director of the Jardin des Plantes. — To the S. are the *Serres*, or *Hothouses* (adm. see p. 317).

Galleries (admission, see p. 317). The natural history galleries of the Jardin des Plantes are among the most extensive in existence.

The *Galleries of Zoology are arranged in a handsome building, completed in 1889, on the W. side of the Botanical Garden. The façade is embellished with a figure of Science in high-relief, by *E. Guillaume*, and medallions of famous naturalists. We enter from the right side.

Ground Floor: *Mammals*, including a rich collection of quadrumana, and *Fishes*. At the foot of the N. staircase to the first floor are the tomb of *Guy de la Brosse* (p. 318), a bronze group by J. Cavelier, and a marble statue of *Buffon* (p. 318), by Pajou. By the S. staircase are the bust and tomb of *Victor Jacquemont* (d. 1832), the naturalist, and a fine bronze group by *J. Thomas*. — First Floor. *Birds*, *Reptiles*, and *Molluscs*. — Second and Third Floors. *Insects* and *Crustacea*.

The adjoining buildings, on the S. side of the garden, contain the galleries of geology and botany and the library. The Library comprises about 178,000 vols., 2180 MSS., 1870 original drawings, and 3800 maps. — The Gallery of Geology and Mineralogy is adorned with statues of *Cuvier* (1769-1832), by David d'Angers, and *Haüy* (1743-1822), the mineralogist, by Brion, and some landscape paintings by Biard. — The Gallery of Botany contains specimens of exotic plants, reproductions of fruit in wax, and the herbaria of Alex. von Humboldt (1805) and Lamarck (1885). In the vestibule is a statue of *A. de Jussieu*, by Legendre-Héral.

The Galleries of Comparative Anatomy, Palæontology, and Anthropology, at the E. end of the S. side, occupy a building (completed in 1898), designed as the first part of a palatial range that is to extend to meet the above-mentioned galleries, at the other end of the garden. In the pediment above the entrance, at the E. end, are the three kingdoms of Nature, by *Allar*, busts of naturalists, and animals of every description. On the N. façade are bronze and marble reliefs of animal life, among the former: The Horse tamed by Man, by *Marqueste*, and a Nubian killing a crocodile, by *E. Barrias*. In front are placed two bronze statues by *Frémiet*: The Stone Age and the First Artist.

In the vestibule, to the right, is a Combat between a man and a gorilla, a marble group by *Frémiet*. — The interior contains *Anthropological* and *Palaeontological Collections* in addition to the *Collection of Comparative Anatomy*, founded by Cuvier, in which all the races of mankind with their varieties are illustrated by skeletons, skulls, and casts. In the *Amphithéâtre* (apply to the guardian; fee) are a ceiling-painting by *Cormon*, representing the progress of mankind towards enlightenment, and ten paintings of primæval subjects.

The Pavillon Georges-Ville, which succeeds the Galleries, is a small museum illustrating the *Physiology of Plants* in connection with the experiments in seed-culture carried out by Professor Ville at Vincennes (see p. 250). Open Sun., Tues., and Thurs., 1-4.

Behind the garden is the **Hôpital de la Pitié** (Pl. G, 22; *V*; 716 beds), dating from 1612, but largely rebuilt in 1792-1802. It was originally a hospice founded by Marie de Médicis for aged beggars.

The **Boulevard de l'Hôpital** (Pl. G, 25, 22, 23), between the Place Valhubert (p. 318) and the Place d'Italie (p. 325), is traversed by the omnibus *(P)* from Charonne to the Place d'Italie viâ Père-Lachaise. In this boulevard is situated the *Hôpital de la Salpêtrière*, on the left. This vast establishment, originally an arsenal built by Louis XIII., has been converted into an asylum for aged and insane women, with a department for the treatment of nervous diseases in both sexes. It includes 45 blocks of building, with 4682 windows and 3811 beds. In front is a bronze *Statue of Dr. Pinel* (1745-1826), an eminent benefactor of the insane, by L. Durand, and near the entrance is a *Statue of Dr. Charcot* (1825-93), the nerve-specialist and pioneer of hypnotism, by Falguière. The first court contains busts of *Dr. Falret* (1807-70) and *Dr. Baillarger* (1809-90). The large amphitheatre of the institution contains a painting by *Tony Robert-Fleury*, in which Dr. Pinel is represented as delivering the insane from torture.

The **Boulevard St. Marcel** (Pl. G, 22) diverges here to the right, passing a *Horse Market* (Wed. & Sat. afternoon), where dogs and bicycles are also sold (on Sun.), and a bronze *Statue of Joan of Arc*, by Chatrousse. The boulevard ends at the Av. des Gobelins (p. 323).

Almost opposite the Joan of Arc statue, on the right, is the Rue Scipion, leading to the Place Scipion. At the corner (No. 13) is the *Boulangerie des Hôpitaux et Hospices* (Pl. G, 22), founded in 1742 in a building of 1565 which belonged to Scipion Sardini, a Tuscan nobleman in attendance on Catherine de Médicis. The group of Bakers opposite, in porcelain, is by *A. Charpentier* and *E. Müller*. — Not far off, in the Rue du Fer-à-Moulin, rises the *Amphithéâtre d'Anatomie* of Clamart (Pl. G, 22), on the site of the old Hôtel de Clamart, the garden of which was turned into a cemetery, where the remains of Mirabeau were placed after their removal from the Panthéon under the Convention. Opposite is the *Halle aux Cuirs* or leather-market.

21. Southern Quarters.

The *Gobelins* (p. 323) may be reached by the *Tramway* from the Halles to the Porte d'Ivry (*TQ*; 30 c.), which stops at the door, or by those from the Châtelet (*TS 6* or *TS 8* bis), or from the Bastille (*TS 1*), and by *Omnibus (U)* from the Place de la République to Montsouris (see also Appx., pp. 31, 32). The *Métropolitain* conveys passengers to the Gare de Lyon (Pl. G. 28; p. 36), where they alight and walk through the Boulevards Diderot, de l'Hôpital, and de St. Marcel (see above), and the Avenue des Gobelins (about 1/4 hr.).

The Rue de l'Abbé-de-l'Epée (Pl. G. 19; *V*), which begins at the Carrefour du Boul. St. Michel, to the S. of the Ecole des Mines (p. 317), runs towards the E. Here, at the corner of the Rue St. Jacques, on the left, is the church of *St. Jacques-du-Haut-Pas*, dating from the 17th cent., with a square tower by *Daniel Gittard*.

Thence we follow the **Rue St. Jacques** (Pl. C. 19), which runs to the S. At No. 254, on the right, is the *Institution des Sourds-Muets* (adm. on Tues., 2-4 p.m., by permission of the director).

In the court is a statue of the *Abbé de l'Epée* (d. 1789), the founder, by Félix Martin, a deaf mute. This establishment, which has been a govern-

ment institution since 1791 and was rebuilt by Peyre in 1823, occupies the site of a commandery of the Frères Hospitaliers de St. Jacques-du-Haut-Pas.

At No. 269 in the same street (on the left) is the *Maison de la Schola Cantorum*, for the teaching of church-music. This was formerly (1674) a monastery of English Benedictines, and is still under the control of English Roman Catholic bishops. The remains of the chapel in which James II. was buried (1701), a saloon of the 17th cent., etc. are shown to visitors (daily after 1 p.m.; fee). At the end of the court at No. 284 (almost opposite) is a door surmounted by a pediment and flanked by columns. This was the entrance to the Carmel, the convent to which Louise de La Vallière, mistress of Louis XIV., retired in 1675.

The Rue du Val-de-Grâce, on the right a few yards farther on, crosses the *Rue Nicole* (Pl. G 19), at No. 17 in which are remains (cell-doors, staircase) of Louise de La Vallière's private oratory, in the Louis XIV style.

A little to the E., Rue Gay-Lussac 41, is the *Musée Pédagogique* (Pl. G, 19; *V*), open on Thurs. from 10 a.m. to 4 or 5 p.m. It comprises a *Musée de Poupées*, showing the costumes of the ancient provinces of France and of several foreign countries. — The *Ecole Normale Supérieure* (Pl. G, 19; *V*), in the Rue d'Ulm (No. 45), was founded in 1794 for the training of teachers for the 'lycées'. It has produced many famous writers and savants.

In the Rue St. Jacques, farther on (Nos. 277, 279), we observe the *Val-de-Grâce* (Pl. G, 19), formerly a Benedictine nunnery of which Notre-Dame du Val-de-Grâce was the patron saint. It was founded by Anne of Austria, mother of Louis XIV., in accordance with a vow, but was converted into a military hospital in 1790, with a military medical school. The court in front of the church is embellished with bronze statues of the two *Barons Larrey* (father and son), the famous surgeons, by David d'Angers and Falguière.

The Church of **Val-de-Grâce**, with its handsome dome, was begun in 1645 by *Fr. Mansart* on the model of St. Peter's at Rome, and continued by *Lemercier* and others. It was completed in 1666.

The chief decorations of the interior are in sculpture; the reliefs on the vaulting should be noticed. The dome, 133 ft. in height and 53 ft. in diameter, was painted about 1660 with a fresco (damaged) by *P. Mignard*, containing 200 figures three times life-size, and representing the glory of the blessed. The canopy over the high-altar is a copy of that at St. Peter's. — Buried in the crypt are the hearts of the princes and princesses of the royal family, the princes of Orleans, and Queen Henrietta, wife of Charles I. of England.

A little farther on the Rue St. Jacques crosses the **Boulevard de Port-Royal** (Pl. G, 19, 22), in which, on the S. side, are the Maternity Hospitals of *Baudelocque* and *La Maternité* (No. 119). The latter has since 1814 occupied the buildings of the old abbey of Port-Royal de Paris, constructed in 1625 for the Bernardines. Beyond them is the *Hôpital Ricord*, in front of which is a *Statue of Dr. Ph. Ricord* (1800-1889), by E. Barrias. — At No. 47 Rue du Faubourg St-Jacques, to the right of the boulevard, is the *Hôpital Cochin*, founded in 1779 by a priest of that name.

The Boul. de Port-Royal terminates on the E. in the 'carrefour'

where the Boul. St. Marcel (p. 321), the Boul. Arago (coming from the Place Denfert-Rochereau, p. 328), and the Avenue des Gobelins (Pl. G, 22, 23) converge. — At the N. end of the Avenue des Gobelins rises the church of *St. Médard* (Pl. G, 22; *V*), of the 15-17th cent., the burial-ground of which is now a garden, with a figure of 'Haymaking' by *Barrau*. In the 18th cent. it was famous for the pilgrimages made to the tombs of the Jansenist Nicole and of François de Paris (d. 1727), to which miraculous powers were ascribed by the 'convulsionnaires'. In 1732 the authorities closed the cemetery, which gave rise to the witticism: —

'*De par le Roi, défense à Dieu,*
De faire miracle en ce lieu.'

The Rue Monge at the back of the church leads to the *Place Monge* (Pl. G, 22), in which is a bronze statue of *Louis Blanc* (1811-82), the historian and socialist, by Delhomme. Arènes de Lutèce, see p. 281.

In the Avenue des Gobelins, to the S. (No. 42, on the right), is the unimposing building occupied by —

The **Gobelins** (Pl. G, 23), for 240 years the state-manufactory of the famous tapestry of that name. It contains an interesting collection of ancient and modern tapestries. The manufactory is open to the public on Wed. and Sat., 1-3 o'clock. Director of factory and museum, *M. Guiffrey*.

Tapestry-weaving was introduced into France by Francis I., who established a factory at Fontainebleau, with Flemish workmen. Henri IV. greatly fostered the industry, and about 1601 assembled in Paris a number of weavers from both Italy and the Netherlands. About 1630 the manufactory was installed in the dye-works formerly occupied by the *Gobelin* family; hence its name. Louis XIV. purchased the works in 1662 at Colbert's instigation, and placed them under the management of *Charles Le Brun*, the painter (d. 1690; p. 134), who was succeeded by *P. Mignard* (d. 1695). After a brief interregnum during the Revolution the manufactory was finally established as a public institution by Napoleon I. in 1804. — At first (down to 1695) not only tapestry, but embroideries, furniture, mosaics, bronzes, and goldsmith's work were produced, all being exclusively reserved for the decoration of the royal palaces or for royal gifts, just as to-day the products of the Gobelins are employed for public purposes only. The success of the institution continued unbroken so long as painters like *Noël Coypel* (d. 1707), *Mich. Corneille* (d. 1708), *Jean Jouvenet* (d. 1717), *J. B. Fr. de Troy* (d. 1752), and *C. Van Loo* (d. 1765) designed decorative works expressly as models for tapestry. Under the influence, however, of *J. B. Oudry* (d. 1755) and *Fr. Boucher* (d. 1770), attempts, entirely out of harmony with the true character of the art of tapestry-weaving, were made to represent all possible shades of colour by means of wools of thousands of different hues, each in twelve different shades. Increasing mastery of technique encouraged the evil custom of minutely copying pictures painted without any reference whatever to such reproduction, until finally tapestry-weaving degenerated into a mere bastard kind of painting. Quite recently some efforts have been made to retrieve the error, but the good old tradition cannot hastily be regained.

Four Exhibition Rooms, on the left side of the court, contain a collection of ancient and a few modern tapestries, placed here in 1878. In 1871 the Communards burned a great part of the factory and about 70 of the most valuable tapestries. Changes are occasionally made. Titles are attached in most cases.

1st Room. Chiefly large tapestries of the Louis XIV. period. To the right: Crossing the Ponte Molle *(Raphael)*; Abraham's sacrifice *(Sim. Vouet)*; Louis XIV. receiving Cardinal Chigi, the papal legate; Crossing the Granicus; Louis XIV. visiting the Gobelins Manufactory *(Le Brun;* copy in the Louvre, p. 151); Players at 'tiquet', part of a curtain by *Gombaut* and *Macé* (17th cent.); Triumph of Pallas *(N. Coypel)*; Triumph of Apollo *(Leyambert)*; Marriage of Alexander the Great *(Coypel)*; View of the old Château of St. Germain-en-Laye *(Le Brun)*; Autumn *(Le Brun)*; Ascent of Elijah *(Sim. Vouet)*; A hermes *(Le Brun)*. — Sculptures: Busts of Le Brun, De Troy, Oudry, Desportes, Boucher, Audran, and N. Coypel; bronze statue of Colbert, by *Aubé*. In glass-cases (on the left), fragments of Coptic tapestries (1st-6th cent.), and specimens of colouring matter used in dyeing wools and silks; on the right, pupils' work, etc.

2nd Room. To the right: The Flemings demanding peace from Clovis (Brussels tapestry; 17th cent.). Tapestry representing the story of St. Remi (from the church of that name at Rheims).

The 3rd Room, to the left of the last, contains tapestry of the 15-18th cent. from different manufactories. To the right: Calydonian Boar (18th cent.); Kiss of Judas (16th cent.); Louis XI. raising the sieges of Dôle and Salins (Bruges; 1501). Sundry fragments: Hunts of Emp. Maximilian; Angelic salutation (15th cent.; Flemish); Dead Christ, Adoration of the Magi (16th and 15th cent.; Flemish); above the Christ, in the middle of the room and at the door, fine pieces of ancient Persian tapestry. On the other wall, four pieces of old Flemish tapestry, after *Raphael:* Death of Ananias, Healing the paralytic, Sacrifice at Lystra (farther on), and Elymas struck with blindness. Then, Death of Joab *(A. Ducerceau?)*.

4th Room (adjoining R. 2). On the left, Flora, of the Fontainebleau school (?) of the 16th cent.; the Concert, French tapestry of the beginning of the 16th cent.; between the windows, Foliage (early 16th cent.; Flemish); at the first window, Paris tapestry (17th cent).

We next visit the Workshops *(ateliers)*, where the weavers are at work on the looms. A distinction is drawn between *Gobelins* proper, which is made in the first room, and *Tapisseries de la Savonnerie*, to which the second room is devoted. The latter owe their name to a manufactory of tapestry founded about 1601 in an old soap-factory ('savonnerie') near the site of the Trocadéro (p. 225), which at first produced only carpets with oriental designs; it was amalgamated with the Gobelins in 1826. The visitor who has seen nothing but faded old Gobelins tapestry will be struck by the beauty and brightness of the fresh colours.

The looms are of the kind known as 'high-warp' looms *(Tapisserie à haute lice)*, in which the warp-threads are vertical, as compared with 'low-warp' looms *(Tapisserie à basse lice)*, in which the warp-threads are horizontal. Only three looms are now engaged in producing Gobelins tapestry proper. At these the reverse side of the tapestry is turned towards the workman, with the outline of the design drawn on the stretched threads. A mirror placed on the other side shows him the progress he is making. At the workman's side are the picture to be copied and a basket with wools of every colour and shade (about 14,000 tones in all). The weft-threads are inserted by means of a shuttle held in the hand.

We now traverse a corridor hung with antique tapestry, and descend a staircase to another part of the building, containing the workshop of the Savonnerie which is conducted on practically the same lines as it was in the 17th cent., and contains eight looms. Here we see carpets in process of manufacture. Also three ancient tapestries: Turkish embassy sent to Louis XV. *(Parrocel)*; Esther's swoon *(De Troy)*; Don Quixote *(Ch. Coypel;* 1752). In weaving the 'tapis de la Savonnerie' the workman has the copy in front of him and works on the right side of the tapestry. The weft-threads in this case are tied and then cut, producing a velvet pile.

The number of workmen (*tapissiers artistes*) now employed at the Gobelins is about 60. Beginners receive about 1200 fr. per annum, skilled workmen as much as 3300 fr., besides free dwellings; foremen receive 4000-5000 fr. Some families have been employed for generations in this industry. The work requires the utmost patience and the most practised eye. A skilful workman can complete 3 or even 4 square yds. in a year, but the average annual task is about 1½ yds. Many years are, therefore, sometimes requisite for the execution of the larger designs, and it is not surprising that these should fetch from 2000*l.* to 6000*l.*

We leave the Gobelins by a court to the left, where an old CHAPEL is used as another exhibition-room.

It contains two 17th cent. tapestries after paintings by *Raphael:* **Mass of Bolsena**; **Heliodorus expelled from the Temple.** Also some small copies of antique tapestry and small painted models, ten or so by *Boucher;* sketch-models by *Rochegrosse, J. P. Laurens, Lansyer, Maignan, Ehrmann*, etc. Above the altar is a Death of St. Louis, attributed to *Le Brun*.

In the Rue des Gobelins (Pl. G, 23), at the bottom of the Avenue, to the left, is an old house (No. 17) erroneously called the Château de la Reine Blanche (mother of St. Louis). The offices of the Gobelins manufactory were situated here under Louis XV. The adjacent Ruelle des Gobelins, to the left, contains an old hunting-pavilion with carved doors. Close by are the pretty Jardins des Gobelins, where each workman cultivates a small plot, on the bank of the river Bièvre, soon to be covered over as far as the Rue Croulebarbe. The picturesque S. portion of the latter street extends to the Rue Corvisart, where an interesting dilapidated old mansion (No. 52) may be noticed. The ancient Ruelle des Reculettes, to the left of the Rue Croulebarbe, is still lit by oil-lamps.

The Avenue des Gobelins leads to the S. to the **Place d'Italie** (Pl. G, 23), where three boulevards and two other avenues converge. In the centre is a fountain. A monument to Garibaldi (by C. Mellili) representing the Defence of Dijon is to be erected here. On the N. side is the *Mairie of the 13th Arrondissement*, built in 1867-77. In the Salle des Mariages are paintings by D. Boulanger. — At No. 18 Boul. d'Italie is the *Ecole Estienne*, a technical school connected with the book-trade. — To the S. is the *Artesian Well of the Butte-aux-Cailles* (Pl. G, 23), bored in 1864-98. It attains a depth of 1920 ft. and yields daily 2,700,000 gallons of excellent water (81° Fahr.).

The *Montparnasse Cemetery* may be reached either by the omnibuses *Q* (from the Hôtel de Ville viâ Avenue Victoria to Plaisance) and *V* (Gare du Nord, Louvre, Boul. Montparnasse; *correspondance* from the Place St. Germain-des-Près), or by the tramways *TS 3* (from the Place de l'Etoile) and *TS 4* (from the Bastille). — For the *Parc de Montsouris* (p. 329): tramway *TA F* from the Eglise St. Augustin (Pl. B, 15) to Montrouge, alighting at the Eglise St. Pierre (Pl. G, 17), and thence on foot (in 10 min.) by the Rue d'Alésia and Av. Montsouris (to the right). — For the *Gare Montparnasse* (3 min. walk from the cemetery by the Boul. Edgar-Quinet): tramway *TS 7 bis* (Malakoff-Les Halles); station at the corner of the Rues Coquillière and du Louvre, Pl. R, 21; *111*). — *Restaurants* in this quarter, see p. 20.

At the end of the Avenue de l'Observatoire, to the S. of the fountain (p. 317), is the **Carrefour de l'Observatoire** (Pl. G, 19), in the middle of which rises a monument, by Puech, to *Francis Garnier* (1839-73), the explorer and conqueror of Tonkin, with allegorical groups in bronze. The *Statue of Ney*, by Rude, to the right, marks the spot where the marshal was shot by order of the Chamber of Peers

on 7th Dec., 1815, for having espoused the cause of Napoleon I. on the return of the latter from Elba. To the left is the *Bal Bullier* (p. 39), gaudily decorated in terracotta, with the appropriate inscription: 'Saltavit et placuit'.

The Avenue de l'Observatoire crosses the Boul. Montparnasse (see below) and the Boul. de Port-Royal (p. 322; station on the Ligne de Sceaux, p. 397), and ends at the **Observatoire** (Pl. G, 19, 20), in front of which is a statue of *Le Verrier*, the astronomer (1811-77), by Chapu.

This celebrated institution occupies an edifice built by *Perrault* in 1667-72 and several times enlarged. The meridian of Paris (2° 20' 9" E. of Greenwich) runs through the centre of the building, and the latitude of the S. façade is held to be that of Paris (48° 50' N.). The copper dome, to the left, which contains the large telescope (15in. in diameter, 30ft. long), is 42ft. in diameter, and is constructed so as to revolve round its vertical axis. Other pavilions on the S. side are also equipped with astronomical instruments, including a powerful telescope with an aperture of 3ft. 11in., and a photographic telescope constructed by M. Henry. The depth of the cellars is equal to the height of the building itself (88ft.); they are maintained at a constant temperature (34° Fahr.) and are connected with the platform by a vertical shaft, in which meteorological and magnetic instruments are kept. This shaft was used by Foucault in his experiments with the pendulum (see p. 278). — The observatory is shown on the first Saturday of each month at 2 p.m. precisely, by permission of the director, M. Loewy (obtained on written application, with stamp for reply). Visitors are shown the small *Astronomical Museum* and the principal apparatus.

The *Boulevard Montparnasse* (Pl. G, 16, R, 13) leads to Notre-Dame-des-Champs, completed in 1875, and to the Boul. des Invalides (p. 303), passing on the way the Gare Montparnasse, at the N. end of the *Rue de Rennes*, which begins at St. Germain-des-Prés (p. 288).

The **Gare Montparnasse** (Pl. G, 16) is the joint terminus of the *Chemin de Fer de l'Ouest*, for the lines to Versailles (on the left bank) and to Brittany, and of the main system of the *Chemin de Fer de l'Etat*. The suburban (Versailles) booking-office is on the right, that for more distant stations on the left, whence a staircase ascends to the waiting-rooms on the first floor.

In the Rue Dutot (No. 25), about ½ M. to the S.W. of the Gare Montparnasse, is the **Pasteur Institute** (Pl. G, 13), founded in 1886 by the eminent scientist of that name (1822-1895) for the study of microbes, vaccines, and serums for infectious diseases. The present directors are *Drs. Duclaux* and *Roux*. M. and Mme. Curie were offered (in 1904) a laboratory here for the prosecution of their researches in connection with the properties of radium. — In front of the Institute is the statue, by *Truffot*, of Jupille, the shepherd, struggling with a mad wolf. (Jupille is now the concierge of the establishment.) *Pasteur's Tomb* lies beneath the platform in a spacious crypt, adorned with marble and mosaics; visitors are admitted on the 1st and 3rd Sat. in each month from 1 to 4 p.m., and on All Saints Day. — Opposite are an *Institute for Infectious Diseases* and a *Laboratory of Biological Chemistry* belonging to the Pasteur Institute.

To the S.E. of the Gare Montparnasse, between the *Avenue du Maine*, the *Boulevard Edgar-Quinet*, and the *Boul. Raspail*, is the Cemetery of Montparnasse. At the corner of the two boulevards rises a bronze statue, by Morice, of *F. V. Raspail* (1794-1878), the famous chemist and democrat.

The **Cemetery of Montparnasse,** or *Cimetière du Sud* (Pl. G, 16), has its principal entrance in the Boulevard Edgar-Quinet. The Rue Gassendi, which begins here, traverses the cemetery between two walls, two gates in either wall connecting the separate sections. This is the third of the great Parisian burial-grounds. Compared with the cemeteries of Père-Lachaise and Montmartre, it is uninteresting. Adm., see p. 238. A plan of the cemetery may be seen at the beginning of the main avenue, to the left.

Near the entrance, in the principal avenue, on the right, *Henri Martin* (d. 1883), the historian. *General Petit* (d. 1856), sarcophagus with column and bronze bust, by Boitel. — At the beginning of the (transverse) Avenue du Nord to the right, *Pierre Larousse* (d. 1875), author of the well-known Dictionary, bronze bust by Perraud. Allée Lenoir (2nd transverse avenue), left, *C. Raspail* (d. 1893), bronze bust; *Th. de Banville* (d. 1891), poet, bronze medallion on a gold ground.

In the main walk, to the left, *Léontine Spiegel* (d. 1860), with a statue in white marble by Varnier. — At the Rond-Point, a *Monument de Souvenir*, commemorating those who have no other monument. Then, on the right: *Desenne* (d. 1827), designer, a bronze bust; *Deseine* (d. 1822), the sculptor; *Orfila* (d. 1853), the physician, with a medallion and obelisk; left, *Paul Cabet* (d. 1876), sculptor, bust and relief; *Houdon* (d. 1827), sculptor. — Main walk, right, *Chaudet* (d. 1810), sculptor; behind, *Mme. de Gary* (d. 1876), statue by H. de Vauréal. The tower at the end, to the right, is an old mill, belonging to a convent of Frères de St. Jean-de-Dieu. A little beyond, left, *Mme. Agar* (d. 1891), tragedian, bust by H. Cros. — Beside the avenue, near the Rond-Point, to the right as we return: *Mme. de Mussy* (d. 1880). Between a Gothic chapel and the avenue, *Gérard* (d. 1837), painter, pyramid with a medallion and bas-reliefs, by Dantan. Then, *Rude* (d. 1855), sculptor, with a fine bronze bust by Cabet. Farther on, in the central transverse avenue, left, *Hégésippe Moreau* (d. 1838), poet, bust in bronze-gilt by Mme. Coutant-Montorgeuil (1903); to the right, *Besnard* (d. 1842), theologian, with a medallion by David d'Angers. At the end of the avenue, by the wall, the *Monument de Baudelaire* (1821-67), the poet, his recumbent figure wrapped in a shroud, and above, the Genius of Evil, by J. de Charmoy (1902). The *Monument of Ste. Beuve* (1804-69), the essayist, a marble bust on a column, near by, is by the same sculptor (1903).

Avenue de l'Est (at the end of the last): *H. de Mylius* (d. 1866), general; bust in bronze by Cugnot. Farther up, to the right: *Le Verrier* (d. 1877), the astronomer. Opposite, chapel of the *Bingham Family*. Beyond the Av. de l'Est, on the left, *Nancy Fleury*, by Desbois. The Allée Raffet, which crosses the Av. de l'Est, contains, on the right, the tomb of *Edgar Quinet* (d. 1875), the author, and his wife. The walk at the end, to the left, also contains some interesting monuments; *Dumont* (d. 1884), sculptor, with bust by C. J. Thomas.

The newer part of the cemetery, on the other side of the Rue Gassendi (see above), is connected with the old by gates in the Avenues du Nord and du Midi. On the left, *Captain Mayer*, killed in a duel by the Marquis de Morès in 1892; the medallion by Chaplain. Towards the centre, at the corner of the Ave. Thierry and the Ave. Transversale, rises a large monument to *Soldiers* who have died in defence of France. Opposite is one to *Firemen* who have perished in the execution of their duties. Behind the former, in the Avenue Thierry, to the right, *Valentin*, prefect of Strassburg (d. 1879), bronze bust by Millet; *César Franck* (p. 295), the composer, sarcophagus with medallion by Rodin. At the back, *Guy de Maupassant* (d. 1893), the novelist, bronze bust. Near it, to the left, *Barbey d'Aurevilly* (d. 1889), author, bronze bust; *Elisa Coquerel*, recumbent statue by Leroux. In re-descending the Avenue Thierry, to the right: *Col. Herbinger* (d. 1886), bust and relief by Etex. Farther on, right, the *Barboux Family* (group by Barrias) and the *Marchais-Lagrave Family* (chapel with bronze relief by E. Létourneau). At the next corner: *Herbette Family*, with

a seated female figure and reliefs by Coutan, Longepied, and Roty. To the left, *G. Jundt* (d. 1884), the painter, with bronze bust and statue by Bartholdi. At the end of the Avenue Lenoir, bust in bronze of *Leconte de Lisle* (p. 316), the poet.

We return to the main portion of the cemetery by the Avenue du Nord. On the left, *J. Moulin*, French consul in Saloniki, murdered in 1876, bust by Bogino. On the right, *Th. Olivier* (d. 1853), founder of the École Centrale des Arts et Manufactures, with a medallion. In the centre of the plot, *Alb. Dumont* (d. 1884), archæologist, stele and bust, by Thomas.

In the adjoining part of the Avenue de l'Est, to the right, rises a rock with a medallion, marking the grave of *Aug. Dornès*, 'représentant du peuple', who was killed by the insurgents in June, 1848. To the left, *Boulay de la Meurthe*, father and son, statesmen (d. 1840 and 1858), the bust of the father by David d'Angers. Then, in the Avenue de l'Est, on the right: *Hipp. Lebas* (d. 1867), architect. At the end of the Avenue de l'Est, to the right: *Mme. Collard-Bigé* (d. 1871), painter, a pretty Renaissance temple by Destailleur and Doussamy, with a statue by Franceschi. Adjacent: *Duban* (d. 1870), architect, with a medallion; opposite, *Caruelle d'Aligny* (d. 1871), painter, bust by Etex.

Between the avenues, near the office at the entrance, *Comte de Gaspari* (d. 1879), consul in Venezuela, with a bronze stele and bust by C. Cesary; *Perraud* (d. 1876), sculptor, with bust. In the Avenue du Nord, to the left, *Jacques Lisfranc* (d. 1847), surgeon and professor, with a bust and reliefs by Elshoecht. — Near the N.W. corner of the cemetery, *Fr. Huet* (d. 1869), writer, with a medallion. — In the Avenue de l'Ouest, at the end of the Avenue Transversale: *Dumont d'Urville* (d. 1842), the navigator, who was burnt, together with his wife, in a railway-accident (see inscription).

The **Place Denfert-Rochereau** (Pl. G, 17), to the S.E. of the Montparnasse cemetery, used to be called the *Place d'Enfer*, but the name was changed in honour of Colonel Denfert-Rochereau (1823-78), the valiant defender of Belfort. It is adorned with a huge *Lion* in embossed copper, by Bartholdi, a replica of that erected at Belfort ('A la Défense Nationale, 1870 et 71'). The two *Pavilions* belong to the old city 'barrière' (comp. p. 235); their friezes are worthy of notice. In the square beside the pavilion on the left is a statue, by Al. Charpentier, of *Charlet* (1792-1845), the painter.

The Place Denfert-Rochereau is the converging-point of the Boulevards Raspail, Arago, and St. Jacques, the Avenues de Montsouris (p. 329) and d'Orléans, and several smaller streets. — The *Boul. Arago*, where there is a bronze statue, by Oliva, of *François Arago* (1786-1853), the astronomer, begins at the Avenue des Gobelins (p. 323), and passes the *Hôpital Broca*, the *Prison de la Santé*, and the *Faculté de Théologie Protestante* (transferred from Strassburg). — The *Station de Paris-Denfert*, between the Boul. St. Jacques and the Avenue de Montsouris, is the principal station for the Ligne de Sceaux (p. 397).

In the court of the right-hand pavilion of the Place Denfert-Rochereau is the principal entrance to the **Catacombs** (Pl. G, 17), to which visitors are admitted at intervals (generally the 1st and 3rd Sat. of each month) by the special permission of the Directeur des Travaux, Hôtel de Ville (enclose stamp for reply). Each visitor must carry a torch, which may be bought at the entrance (50 c.), with a guard of cardboard to protect the clothes from the melting wax. Overcoats and thick shoes are desirable. The visit occupies about 1 hr., and the exit is made at No. 92 Rue Dareau, near the Avenue de Montsouris (Pl. G, 17-20). — The Catacombs were formerly subterranean quarries, worked as far back as the Roman

period, and yielding a soft kind of limestone which hardens on exposure to the air. They extend under a great part of the quarters on the left bank. Several streets in the S. quarters of Paris, situated above these quarries, having begun in 1774 to show symptoms of sinking, steps were taken by government to avert the danger by constructing piers and buttresses where the upper surface was insufficiently supported. About the same time the removal thither was ordered of the bodies from the Cemetery of the Innocents, and others which were closed at that period, to these subterranean quarries. The quarries were accordingly converted into a vast charnel-house, and called *Catacombs*. The galleries and different compartments are completely lined with human bones and skulls, representing, it is said, nearly six million bodies.

The Avenue de Montsouris (Pl. G, 20, 21) leads direct to the Parc de Montsouris (see below). A more interesting though slightly longer route follows the *Avenue d'Orléans* to the right, along which the tramway runs. At No. 15 in the latter avenue is the *Hospice Larochefoucauld*, a home of rest for hospital attendants and nurses, founded by the Frères de la Charité about 1801. This quarter is called the *Petit-Montrouge*. Grand-Montrouge, see p. 402.

The second street to the right leads from the Avenue d'Orléans to the Place de Montrouge (Pl. G, 17), with the *Mairie of the 14th Arrondissement* (Observatoire). The square is embellished with a marble bust of the Republic, by *Baffier*, and with bronze figures of a Torch Bearer by *Steüer*, a Horse attacked by a tiger by *Fratin*, and an Auvergnat Peasant by *Mombur*.

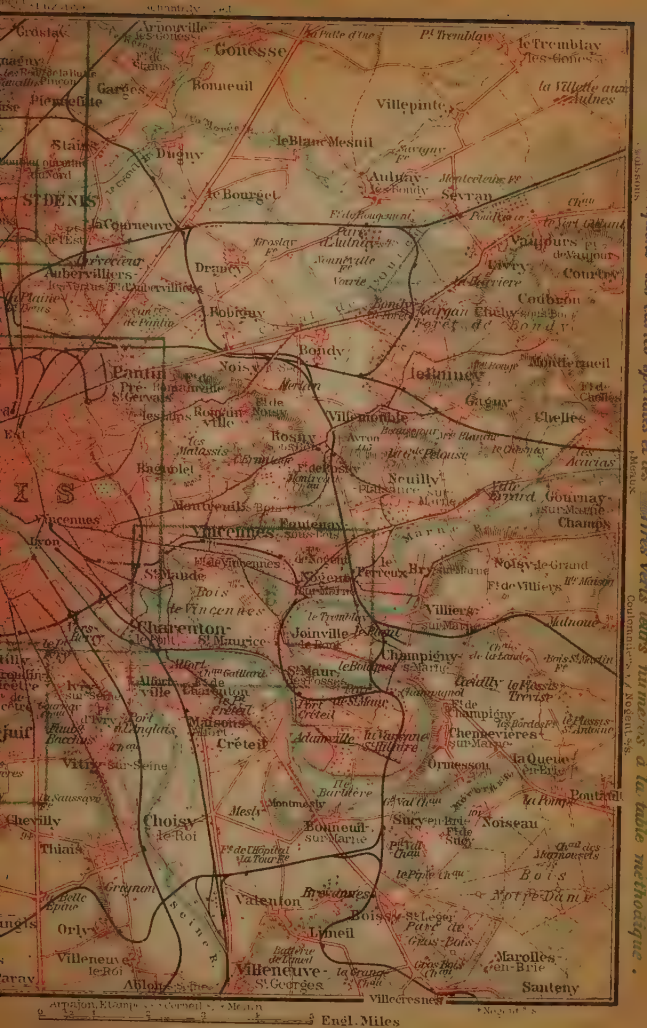
Farther on, at the corner of the Avenue d'Orléans and the Avenue du Maine, is the church of *St. Pierre-de-Montrouge* (Pl. G, 17), a neo-Romanesque edifice by Vaudremer, with a lofty tower terminating in a lantern. — From this point the Rue d'Alésia, on the left, leads back to the Avenue de Montsouris; if we go straight on to the end of the Av. d'Orléans we may regain it by turning to the left by the fortifications. The Rue d'Alésia is continued by the Rue de Tolbiac, where, at the corner of the Rue Bobillot, the handsome church of *Ste. Anne-de-la-Maison-Blanche*, in the Romanesque-Byzantine style, may be noticed.

The Parc de Montsouris (Pl. G, 21), completed in 1878, affords an attractive public promenade for the S. side of the town, but is smaller and less picturesque than the Buttes-Chaumont on the N.E. side. It is about 40 acres in area, adjoins the fortifications, and is intersected by the Sceaux and Ceinture lines of railway. On the highest ground stands a reproduction of the *Bardo*, or palace of the Bey of Tunis, a picturesque Moorish edifice, now used as an observatory. At the foot, at the entrance from the avenue, is a bronze figure representing '1789', by *Aug. Paris*. Higher up are the Straw Binder and a Desert Tragedy, bronzes by *Louis Pierre* and *Gardet*. To the left, near the Sceaux railway, is a small *Obelisk* erected to *Colonel Flatters* and his companions, slain by the Touaregs in 1881 while making surveys with a view to the construction of a railway through the Sahara. At the foot of the hill is a lake fed by a small cascade. Above the lake, in front of a pavilion, is a marble group by *Etex* (Shipwrecked); on the bank, Laundress, by *Choppin;* and to the E. of the Observatory the Old Mother, a bronze group by *J. Escoula*. The park commands an extensive view of Paris, particularly of the hill of Ste. Geneviève (Panthéon) and

the valley of the Bièvre. Beyond the precincts of the city, to the S.E., are the Fort and Hospice de Bicêtre (p. 398). — A military band plays in this park on Sun. in summer (p. 41).

To the W., by the principal entrance to the park, lies the **Réservoir de la Vanne**, the largest in Paris (comp. pp. 245, 333), 7½ acres in area, and capable of holding 8,200,000 cubic feet of water. The supply is drawn from the Vanne, a stream rising in Champagne, 94 M. from Paris. Visitors are admitted to inspect the reservoir; entrance in the Rue de la Tombe-Issoire. — About 20,000,000 fr. (£800,000) have been spent since the middle of the 19th cent. on the water-supply of Paris, but the amount available in summer is still inadequate, and an additional source is to be tapped in the *Loing* and the *Lunain*, a tributary and sub-tributary of the Seine.

Pontoise
Pontoise
Montigny-l'Or
Andresy
Conflans-Ste-Honorine
Herblay
Eragny
Cormeilles-en-Parisis
Franconville
Ermont
Sannois
St-Gratien
Argenteuil
Achères
Maisons-Laffitte
Sartrouville
Colombes
Gennevilliers
Bezons
Houilles
Carrières-sous-Bois
Montesson
St-Germain-en-Laye
Le Vésinet
Chatou
Croissy
Rueil
Nanterre
Courbevoie
Asnières
Levallois-Perret
Neuilly
Puteaux
Suresnes
Bois de Boulogne
Marly-le-Roi
Bougival
Garches
Vaucresson
St-Cloud
Boulogne
Rocquencourt
Le Chesnay
Marnes
Ville-d'Avray
Sèvres
Meudon
Clamart
Versailles
Chaville
Viroflay
Vélizy
Villacoublay
Bièvres
Verrières
Antony
Fontenay-aux-Roses
Châtillon
Bagneux
Sceaux
Châtenay
Buc
Jouy-en-Josas
Les Loges-en-Josas
Toussus-le-Noble
Orsigny
Villaras
Igny
Limon
Vauhallan
Massy
Saclay
Villiers-le-Bâcle
Chateaufort
Gometz-la-Ville
Gometz-le-Châtel
Forêt de Marly
Forêt de Meudon
Bois de Verrières
Bois de Clamart
Bois de Fleury
Bois de Meudon
Bois de Châtillon
Bois de Fontenay
Bois de Sceaux
Bois de Châtenay
Bois de Jouy
Bois de Bièvres
Bois de Vauhallan
Bois de Villiers
Bois de Saclay
Bois de Verrières
Bois de Villebon
Bois de Villacoublay
Bois de Vélizy
Bois de Viroflay
Bois de Versailles
Bois de Marly
Bois de Rueil
Bois de Nanterre
Bois de Courbevoie
Bois de Puteaux
Bois de Suresnes
Bois de Boulogne
Bois de Garches
Bois de Vaucresson
Bois de St-Cloud
Bois de Sèvres
Bois de Meudon
Bois de Clamart
Bois de Fleury
Bois de Châtillon
Bois de Fontenay
Bois de Sceaux
Bois de Châtenay
Bois de Jouy
Bois de Bièvres


Gonesse
Bonneuil
Garges
Villepinte
le Tremblay
Stains
Dugny
le Blanc Mesnil
Aulnay
Sevran
St DENIS
le Bourget
la Courneuve
Vaujours
Courtry
Aubervilliers
Drancy
Coubron
Robigny
Bondy
Pantin
Noisy
Montfermeil
Gagny
Chelles
Villemomble
Rosny
Raguolet
Neuilly
Gournay
Champs
Vincennes
Lyon
St Maude
Bois de Vincennes
Charenton
St Maurice
Joinville
Champigny
St Maur
Alfortville
Maisons
Créteil
Chennevières
Ormesson
la Queue
Vitry sur Seine
Choisy le Roi
Bonneuil sur Marne
Sucy en Brie
Noiseau
Chevilly
Thiais
Valenton
Boissy St Léger
Orly
Limeil
Villeneuve le Roi
Villeneuve St Georges
Marolles en Brie
Santeny
Villecresnes
Engl. Miles

ENVIRONS OF PARIS.†

22. From Paris to St. Cloud and Sèvres. Meudon.

Visitors to these W. suburbs may choose among three lines of *Railway*, the *Steamboat* service (p. 336), and the *Tramway*. The steamboat is preferable in fine weather. — The Tramway (Ligne de Versailles, *TAB*, see p. 340, and Appx., p. 31) follows a somewhat uninteresting route through a busy and populous quarter; cars leave the Quai du Louvre every ½ hr. or oftener (at 5 and 35 min. past the hour), the journey occupying 40-50 min.; fares, inside 50, outside 35 c. The lines to St. Cloud and Sèvres diverge on reaching the Point-du-Jour. — On Sun. and holidays all modes of conveyance are apt to be overcrowded.

By Railway.

I. Ligne des Moulineaux, 9½ M. from the *Gare St. Lazare* (Pl. B, 18; p. 208; on the left, 'Banlieue'), in 30-40 min., fare 75 or 50 c.; or 7 M. from the *Gare des Invalides* (Pl. R, 14; *II*; p. 296), in 20-25 min., 80 or 65 c. Trains run at least once an hour; some of them are provided with refreshment-bars (see the time-table). — This line is recommended in preference to the Ligne de Versailles (p. 333) because its station at St. Cloud is conveniently situated (near the bridge). — Our description of the route begins at the Gare St. Lazare; for passengers from the Gare des Invalides the order is, of course, reversed. No reduction on return-tickets, which may be used for either terminus.

The train passes under the bridge of the Place de l'Europe (p. 208). To the right is the goods-station, on the level of the bridge, to which the trucks are raised by elevators. We pass through a short tunnel. To the left is the Chemin de Fer de Ceinture. The fortifications are then traversed. — 3 M. ***Clichy-Levallois.*** ***Clichy***, to the right, has 39,521 inhab. and numerous factories. Tramway from the Madeleine to Clichy and Asnières, *TND*, see Appx., p. 32. ***Levallois-Perret***, to the left, adjoining Neuilly, has 58,073 inhab., largely workmen and employees. Vélodrome de la Seine, see p. 42. Tramway from the Madeleine to Levallois, *TNC*, see Appx., p. 32; the station is opposite Asnières (steam-ferry 5 c.). The train crosses the Seine.

3¾ M. **Asnières** (*Cafés* and *Restaurants* at the bridge and at the station), a village on the left bank of the Seine, with 31,336 inhab., is a favourite resort for boating and other amusements in summer. Behind the church is the *Ecole Ozanam*, occupying the 18th cent. Château d'Asnières, with paintings by *Boucher* and sculptures by *Coustou* (visitors admitted). In the Place du Gymnase is a War Monument (1871) by *A. Maillard*. Tramway from the Madeleine to Clichy-Asnières and Colombes (*TND* and *TNDa*), see Appx., p. 32.

The little *Ile de la Recette* or *des Ravageurs*, to the N. of the *Ile de Robinson*, contains the *Dogs' Cemetery* (adm. 50 c.), to the left of the bridge

† This section may be detached from the rest of the volume by opening the latter sharply before the Map and after the Index and running a sharp penknife down the gauze to which the sheets are fastened.

crossed by the tramway from Asnières (p. 331). The monument of Barry, a St. Bernard dog, stands in the centre; the inscription records that he saved the lives of 40 people, and was killed by the 41st. Quotations from Lamartine, Chamfort, etc., are inscribed; Pascal's runs thus 'Plus je vois les hommes, plus j'aime mon chien'.

The tramway from Asnières is continued to (1/2 M.) **Gennevilliers** (10,056 inhab.), a village 2 M. from St. Denis (p. 371), 1½ M. from Epinay (p. 377), and 2 M. from Colombes (p. 380). The once barren soil of this peninsula formed by the winding Seine has been transformed since 1868 into flourishing market-gardens by diverting to it part of the liquid brought hither by the great sewers of Paris (p. 190). The rest is carried under the Seine to be utilized for a similar purpose in the district between the river and the forest of St. Germain (p. 370) and at Méry (p. 385). — Steamboats ply from Asnières to Puteaux-Suresnes (upstream) and to St. Denis-Epinay (downstream).

4½ M. *Bécon-les-Bruyères*, with the Château de Bécon. Near it, on the left, is a colony of villas. Branch to La Garenne (p. 362).

5 M. **Courbevoie**, a town with 25,330 inhab., contains numerous laundries, like other places on the Seine near Paris. The long building to the left of the station is a barrack erected by Louis XV. for his Swiss Guards. Two hospitals *(Cayla* and *Lambrechts)* and an orphanage *(Orphelinat des Arts)* are situated here. The church with its rotunda dates from the 18th century. Elegant Hôtel de Ville. Annual fêtes on the first Sun. in May and June. Beyond the station the line crosses an avenue that forms the direct continuation of the Avenues de la Grande-Armée and de Neuilly (p. 218). The Arc de Triomphe appears, 2½ M. distant. A rondel near the railway is embellished with a bronze group by E. Barrias, commemorating the *Defence of Paris*. Courbevoie is united with Paris by the tramway from the Madeleine and that to St. Germain-en-Laye (comp. Appx. p. 32, and p. 364). The tramways from St. Cloud to Pierrefitte (see Appx., p. 33) and to Nanterre and Bougival also pass here.

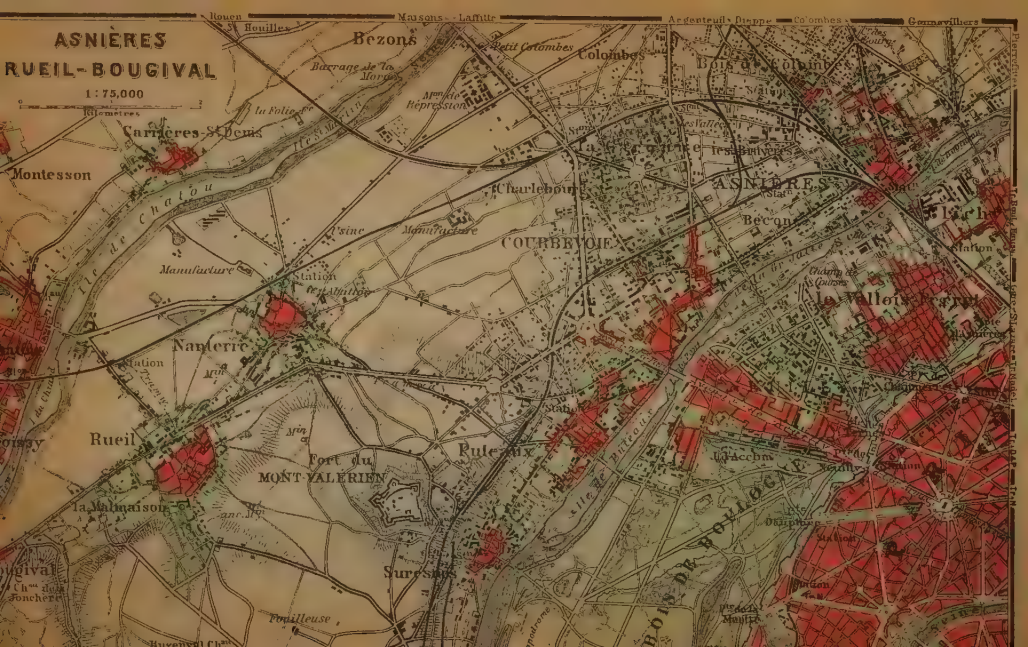
6 M. **Puteaux**, with 24,331 inhab., chemical and dye-works, artillery works, etc., and a church of the 17th cent., is united by a bridge across the Seine with the Bois de Boulogne and Neuilly, whence a tramway runs to St. Philippe-du-Roule (p. 75). Tramways: Étoile-Courbevoie and St. Cloud-Pierrefitte, see Appx., pp. 32, 33. The annual fête of Puteaux is held on the 2nd Sun. in Sept., when a 'rosière' is crowned.

The Ligne des Moulineaux diverges here from the line to Versailles (p. 333). We obtain a comprehensive view of Paris, the Bois de Boulogne, and the Seine. To the S. are the woods of Meudon and Clamart. The line descends towards the Seine, traversing a short tunnel.

7½ M. *Suresnes* (see p. 339). To the right rises Mont Valérien (p. 339). The station is ¼ hr. distant from the line to Versailles.

9½ M. **Pont de St. Cloud**, the principal approach to the town of St. Cloud for travellers coming from Paris (see p. 333).

The line passes through a tunnel and a cutting, passes Boulogne (p. 338; to the left), and skirts the park of St. Cloud (on the right),


ASNIÈRES
RUEIL-BOUGIVAL
1 : 75,000
Kilomètres
Rouen
Maisons-Laffitte
Argenteuil
Dieppe
Colombes
Gennevilliers
Bezons
Petit Colombes
Colombes
Bois de Colombes
Barrage de la Morge
Mon de Répression
la Folie-Fe
Carrières-St-Denis
Montesson
Ile de Chatou
Charlebourg
ASNIÈRES
Bécon
COURBEVOIE
Usine
Manufacture
Manufacture
Station
Nanterre
Station
Rueil
Fort du
MONT-VALÉRIEN
Puteaux
Suresnes
la Malmaison
Fouilleuse
Bois de Boulogne
le Vallois-Perret
Champ de Courses
Station
Neuilly
Dauphine
Station
Station
Pte de la Maillot
Pierrefitte
Tr. Rouen
Tr. Dieppe
Tr. St-Lazare
Tr. Mantes
Tr. N

in which the cascade is visible. — 10 M. **Pont-de-Sèvres**, station in a cutting near the porcelain-factory (p. 337). — The station of *Bellevue-Funiculaire* lies at the foot of a small cable-railway to Bellevue (p. 336). — 11 M. *Bas-Meudon* (p. 334).

12 M. *Les Moulineaux*, a dependency of Issy (p. 334), on the left bank opposite Billancourt. To the right are Issy and the line to Versailles viâ Viroflay. We now pass under the Chemin de Fer de Ceinture, enter Paris, and stop at the stations of *Javel* (at the Pont d'Auteuil; p. 229), *Pont Mirabeau* (p. 229), *Pont de Grenelle* (p. 229), *Avenue de la Bourdonnais* (station for the Champ-de-Mars, p. 304), and *Pont de l'Alma* (p. 220). Then, beyond a deep cutting, we reach the *Gare des Invalides* (p. 296). These last stations are also on the line from the Gare des Invalides to Versailles (see p. 340).

II. Ligne de Versailles (Rive Droite) from the *Gare St. Lazare* (Pl. B, 18; p. 208). Booking-office and fares as for the Ligne des Moulineaux, see p. 331. Trains every hour.

To (6 M.) *Puteaux*, see pp. 331, 332. — 7½ M. *Suresnes* (p. 339); the station is in the upper part of the village, nearer Mont Valérien.

9½ M. **St. Cloud-Montretout.** The station is situated above the town, which is reached by steep streets, near the new quarter of *Montretout* (on the right, p. 338), the name of which recalls the last great sortie made by the Parisian troops on Jan. 19th, 1871 (see p. 338).

At the end of Montretout nearest to Suresnes, to the left of the Boulevard de Versailles, is the huge *Réservoir de Montretout*, or *de l'Avre*, constructed in 1893, with two basins, each capable of holding 3,280,000 cubic ft.; the water is brought from the Avre and other affluents of the Eure by an aqueduct 64 M. in length. — The *St. Cloud Racecourse* (p. 41) is situated at some little distance in the rear. On race-days special trains stop at a platform ¼ M. from the entrance. Beyond, a little more than ½ M. from the Pont de Suresnes, is the station of *Val d'Or-St-Cloud* (p. 339; see Appx., p. 33).

Beyond St. Cloud we thread a short tunnel, and pass on the right a branch-line to Marly-le-Roi and St. Germain (p. 366). Then a longer tunnel.

10½ M. **Sèvres-Ville-d'Avray** (*Hôtel de l'Ouest*, Rue de Sèvres 11; *Restaurant de la Chaumière*, by the ponds, see below), near the charmingly-situated village of Ville d'Avray, is 20-25 min. from the porcelain-factory. To the E. of the station is the *Villa des Jardies*, once occupied by Balzac (d. 1850) and later by Gambetta, who died there on Dec. 31st, 1882. His bedroom is shown. A *Monument*, by Bartholdi, with a statue of Gambetta and figures of Alsace and Lorraine, rises behind the villa, and contains the heart of Gambetta. The *Church*, on the left of the road from Sèvres (see the Map, p. 336), contains models of statues by Pradier, Rude, and Duret; a St. Jerome and several small pictures by Corot; an Ecce Homo by Aug. Hesse, etc. In the middle of the village stands a *Château*, dating from the end of the 18th century. Near the end of the Rue de Versailles, to the left, are the picturesque *Ponds*, and a *Monument to Corot*

(1796-1875), in whose paintings they figure so often. Extension of the line to *Versailles*, see p. 340.

III. Ligne de Versailles (Rive Gauche). Trains every hour from the *Gare Montparnasse* (Pl. G, 16; p. 326; on the right, 'Banlieue'), to *Meudon*, in 20 min. (60 or 40 c.); to Sèvres, in 25-30 min. (75 or 50 c.). Passengers alight at *Bellevue* (same fares), the nearest station to the porcelain-factory. No reduction on return-tickets.

This line crosses and corresponds with the Chemin de Fer de Ceinture at the (1¼ M.) *Ouest-Ceinture* station (see Appx., p. 39). — 2 M. *Vanves-Malakoff*, between Vanves, to the right (see below), and Malakoff (p. 349). On the left and right of the line rise the forts of Vanves and Issy.

3 M. **Clamart.** The station is ½ M. to the N. of the village, to which an electric tramway plies (10 c.). At the W. end of the village, on the left, near the church and the wood, is the *Hospice Ferrari*, for about 100 old men, built by the Duchesse de Galliéra (p. 220), and endowed by her with a sum of 8000*l*. A monument in the Place Marquis commemorates the founders of the *Hospice Schneider*. Pretty walk to the *Bois de Clamart*, to the E. of the Bois de Meudon.

Clamart is also connected with Paris by a tramway-line (terminus in the Place St. Germain-des-Prés, p. 288); the journey occupies 1 h. 8 min., fare 45 or 25 c. This tramway passes **Issy-Les-Moulineaux** (16,639 inhab.), with the Hospice des Petits-Ménages and several religious houses, including a branch of the seminary of St. Sulpice (p. 290), which has been reconstructed on the site of a château whose grounds were sold for building purposes. The *Champ de Manœuvres d'Issy* (Pl. G, 5), for the garrison of Paris, lies towards the Seine (p. 333; adm. prohibited). The tramway then skirts the *Lycée Michelet* (Pl. G, 9), in a château of the Condés built in 1698, and traverses the village of *Vanves* (10,915 inhab.). — Special tramways run from Paris (St. Philippe-du-Roule and Champ-de-Mars) to Vanves, which, like Issy, is on the Boulogne and Vincennes line (see Appx., pp. 32, 33).

The line skirts the hills above the Seine. Fine view, to the right, of Paris and the river a little before Meudon and at Bellevue. The train crosses the river by a viaduct 120 ft. high above the line from Paris to Versailles viâ Viroflay (p. 340). Above, on the left, is the Orphelinat de Fleury (p. 335).

4½ M. **Meudon.** — The STATION lies to the N.E. of the terrace. It may be reached also by the Ligne des Moulineaux (p. 331) or by steamboat as far as the station of *Bellevue-Funiculaire*, whence a cable-tramway (10 c.; Sun., ap, 20 c.) ascends to within 1 M. to the N. of the terrace.

CAFES-RESTAURANTS: at Meudon, in the Avenue de Meudon or du Château and at the upper station. In the wood: at the *Ermitage de Villebon*, 1½ M. from the terrace, on the S.W., and at the *Capsulerie* (p. 335). Meudon is famed for its *frîtures* and *matelottes* of fish, the former being prepared like whitebait, the latter served with a brown sauce.

Meudon, a small town with 9702 inhab., consists of Meudon proper, on the slope of the hill which is crowned by the château; of a new quarter near the station of Meudon, with numerous prettily situated villas; of *Bas-Meudon*, on the bank of the Seine (steamboat-station), with several manufactories, glass-works, etc.; of *Le*

BOIS DE MEUDON
Echelle 1:50,000
Kilomètre
Marnes
St Cloud Paris
Voir aussi la carte de St Cloud & Sèvres
Sèvres
Billancourt
Paris
Versailles
Ville d'Avray
SÈVRES
Ile Séguin
Ile St Germain
Bellevue
Bas Meudon
Les Moulineaux
Bois de Fausses Reposes
Bas Chav
Les Capucins
le Val
MEUDON
Fleury
Chaville
Bas Viroflay
Haut Chav
Observat
Anc Château
Parc de Meudon
Parc de Chalais
Clamart
Viroflay
Bois du Pont Colbert
Porte de Verrières
Vélizy
Pte de Trivaux
Plessis-Piquet

Val, to the E.; a little higher up; and of *Fleury*, with its large orphanage founded by the Duchesse de Galliéra in 1885, on the slope of the Bois de Clamart (see p. 334).

The seigniory of Meudon is of venerable origin. In 1552 it came into possession of Card. de Lorraine, who built himself a splendid château (designed by Ph. Delorme). In 1695 the property passed into the hands of Louis XIV., when it became the residence of the Dauphin, who embellished it, and also built a second château in the neighbourhood, which he had designed for him by J. H. Mansart. The Dauphin died at Meudon in 1711, as did a later dauphin (the eldest son of Louis XVI.) in 1789. The château of Delorme was demolished in 1803. The second château, afterwards occupied by the Empress Marie Louise, the King of Rome (1842), and lastly Jerome Napoleon, the former king of Westphalia (d. 1860), was set on fire by a shell during the bombardment of Paris in 1871. From the battery which the Germans mounted on the terrace they could throw shells into the fort of Issy and on to the city-ramparts.

The Terrace and the Bois are the chief attractions of Meudon. At the intersection of the Avenue Jacqueminot, which leads from the station, and the Rue de la République, which traverses old Meudon, is a modern *Monument of Rabelais* (1483-1553), who after his many wanderings was appointed by Card. du Bellay, in the last year of his life, curé de Meudon; the bust, in bronze, is by Truphème. The Avenue Jacqueminot ends at the *Avenue de Meudon* (or *du Château*), bordered by four rows of lime-trees, which begins at Bellevue (see below), beyond the railway on the left bank, about $^1/_2$ M. from the terrace. At the beginning of the latter is a *Monument du Centenaire*, a symbolical bronze bust by G. Courbet (1889).

The *Terrace of Meudon, supported by huge walls, commands a beautiful view of Paris, similar to that obtained from the top of the park at St. Cloud (p. 339). The *Château*, at the end of the terrace on the right, was restored after 1871 and fitted up as an *Observatory*. The public are not admitted, but on the afternoons of Sun. and holidays the garden, which can be seen from above, is thrown open.

The Bois de Meudon lies on the heights to the W. of the terrace, and extends as far as the valley of Sèvres, Chaville, and Viroflay, and along the heights beyond the dale of Meudon, this latter part being also named the *Bois de Clamart* (comp. p. 334). The wood is intersected by pleasant paths (finger-posts). — From the terrace the wood is reached by ascending an iron staircase against the wall on the S. and then traversing the *Park*, the rest of which is not open to the public. From the lower end of the Avenue de Meudon we ascend by the Pavé des Gardes and join the routes from Sèvres at the *Capsulerie*. The old *Etang* (pond) *des Fonceaux* and the *Etangs de Villebon* and *de Trivaux* are very picturesquely situated. The *Parc de Chalais*, to the S. of Meudon, encloses the *School of Military Aerostatics*.

$5^1/_2$ M. **Bellevue**, which has numerous villas, owes its origin to a château of Mme. de Pompadour (1750). The best point of view is at the N.E. end of the *Avenue Mélanie* (see the annexed map),

near which is the *Hôtel-Restaurant de la Tête-Noire*. Farther to the S.E., near the railway-station and the Bellevue-Funiculaire cable-railway (p. 333). are the *Pavillon de Bellevue* and a tasteful bronze fountain with a Bacchante, by C. Theunissen.

The Rue de Bellevue, which crosses the last-named avenue before it changes its name to Avenue de Bellevue, ends at the (1 M.) main street of Sèvres, 1/4 M. from the bridge (see below).

6 M. **Sèvres** (p. 336). The station lies above the town to the S. Descending the Grande-Rue and then turning to the right as we approach the Seine, we reach the entrance to the porcelain manufactory.

Continuation of the line to *Versailles*, see p. 340.

By Steamboat.

Steamers (see Appx., p. 40) start from above the Pont-Royal (Pl. R, 17) every 1/4 hr. in summer, but less frequently at other seasons (at the hr. and 1/2 hr.). The journey takes 1 hr. with and 1 1/4 hr. against the stream; fare 20 c., on Sun. and holidays 40 c.; from Suresnes to St. Cloud (2 M.) on Sun., 25 c. The hour at which the last steamer starts is posted at the piers.

Stations within Paris, see the Appendix, p. 40 (also the large Plan in the Appx.). The boat passes under the *Ponts de Solférino, de la Concorde, Alexandre III, des Invalides*, and *de l'Alma*. Then follow the *Passerelle* (foot-bridge) *Debilly*, the *Pont d'Iéna*, the *Passerelle de Passy*, the *Railway Bridge* at the Champ-de-Mars, and the *Pont de Grenelle*. The last three span the *Allée des Cygnes*, at the lower end of which is Bartholdi's statue of *Liberty enlightening the World* (p. 229). Farther on are the *Pont Mirabeau* (p. 229) and the *Pont d'Auteuil*, which with its viaduct forms an imposing feature. A fine view is afforded shortly of the hills of Meudon and the dome of its observatory, of the Orphanage of Fleury (p. 335), St. Cloud with its handsome campanile, and Mont Valérien (p. 339). — To the left is the Ligne des Moulineaux (p. 331). We pass the *Ile St. Germain*, with its military stores. *Les Peupliers* and *Billancourt*, to the right, adjoining Boulogne (p. 337). To the left, *Les Moulineaux*, with Issy (p. 333). The steamer steers between the Ile St. Germain and the *Ile Séguin*, on which is a pigeon-shooting ground. — *Bas-Meudon* (pier): ascent to Meudon, see p. 334. — *Bellevue-Funiculaire*, where visitors to Meudon disembark and ascend by the cable-tramway to Bellevue (10 c., Sun. 20 c.).

Sèvres. — The steamboat-pier lies above the bridge, where the *Louvre-Sèvres-Versailles* tramway stops (pp. 331, 341). — Just below the bridge is the station of the *Ligne des Moulineaux* (p. 331). — Other railway-stations, see pp. 331 and 334.

Cafés-Restaurants: *Café-Restaurant du Nord*, Place du Parc 9, near the porcelain-factory (déj. 2 1/2, D. 3 fr.; also à la carte); *Café de la Terrasse*, Grande Rue 27, at the Avenue de Bellevue, facing an entrance to the park of St. Cloud (déj. 2 1/2, D. 3 fr.); *Estaminet Parisien*, Grande Rue 61, opposite the Hôtel de Ville.

Sèvres, one of the oldest towns in the vicinity of Paris, with 8216 inhab., is situated on the left bank of the Seine and on the road to Versailles. The *Hôtel de Ville*, about 1/2 M. from the bridge, in the

St CLOUD & SÈVRES
Echelle de 1:25,000
0
500
1000
Mètres
Hippodrome de St Cloud
Suresnes
Suresnes
Bois de Boulogne
Cimetière
Rue de la Guetière
Rue Tabarin
Rue des Tennis
Montretout
St CLOUD
Station
Rue des Garches
Pet. Garches
GARCHES
Rue Gounod
Hospice
Porte Jaune
Allée des Retz
Porte de Villeneuve
Station
le Haras
Allée de Villeneuve
Chemin de Versailles
Pièce de la Gde Gerbe
Marnes
le Trocadéro
Terrasse du Château
Cascades
Pet. Parc
Parc de St Cloud
Allée de la Pyramide
Allée de la Brèche
Allée de la Lanterne
Allée du Château
Gare des Marchandises
Étoile de Chasse
Porte de Ville d'Avray
Pavillon
Rothschild
Propté
Route du parc
Pont de St Cloud
Rond Point
Av. de la Reine
Tr. O Auteuil
Tr. A Point du Jour
Tr. B & A B
Marly-le-Roi

VILLE D'AVRAY
SEVRES
Rue de Sèvres
Rue de Ville d'Avray
Chemin de fer de Versailles
Ligne de Sceaux
Ligne de Versailles
Ligne de Rive Gauche
Ligne de Ceinture
Ligne de Versailles à Chartres
Ligne de Paris à Versailles
Ligne de Paris à Chartres
Ligne de Paris à Orléans
Ligne de Paris à Bordeaux
Ligne de Paris à Brest
Ligne de Paris à Rouen
Ligne de Paris à Dieppe
Ligne de Paris à Strasbourg
Ligne de Paris à Lyon
Ligne de Paris à Marseille
Ligne de Paris à Nice
Ligne de Paris à Vintimille
Ligne de Paris à Turin
Ligne de Paris à Milan
Ligne de Paris à Venise
Ligne de Paris à Florence
Ligne de Paris à Rome
Ligne de Paris à Naples
Ligne de Paris à Brindisi
Ligne de Paris à Otrante
Ligne de Paris à Corfou
Ligne de Paris à Athènes
Ligne de Paris à Constantinople
Ligne de Paris à Smyrne
Ligne de Paris à Alexandrie
Ligne de Paris à Le Caire
Ligne de Paris à Suez
Ligne de Paris à Aden
Ligne de Paris à Bombay
Ligne de Paris à Calcutta
Ligne de Paris à Singapour
Ligne de Paris à Batavia
Ligne de Paris à Sydney
Ligne de Paris à Melbourne
Ligne de Paris à Adélaïde
Ligne de Paris à Perth
Ligne de Paris à Fremantle
Ligne de Paris à Albany
Ligne de Paris à Hobart
Ligne de Paris à Launceston
Ligne de Paris à Port Arthur
Ligne de Paris à Port Dalrymple
Ligne de Paris à Port Sorell
Ligne de Paris à Port Frederick
Ligne de Paris à Port Cygnet
Ligne de Paris à Port Esperance
Ligne de Paris à Port Huon
Ligne de Paris à Port Davey
Ligne de Paris à Port Macquarie
Ligne de Paris à Port Stephens
Ligne de Paris à Port Jackson
Ligne de Paris à Port Hunter

Grande-Rue on the right, is an old palace of the dukes of Brancas, with carved wood-work, paintings, and sculptures, restored since 1892. The celebrated. —

*Porcelain Manufactory was founded in 1738 at Vincennes by the brothers Dubois, assisted by a royal subsidy. Transferred to Sèvres in 1756, it has been the property of government since 1759, and now (since 1876) occupies a building in the park of St. Cloud, near the bridge.

The produce of the factory was at first confined to soft porcelain, and these early specimens ('Porcelaine de France', or 'Vieux-Sèvres') were highly prized. In 1710, however, the hard porcelain of Dresden began to oust it from the public favour, but the timely discovery of a deposit of kaolin near Limoges soon enabled the Frenchmen to compete on even terms. In 1769 the chemist Macquer submitted to the Académie des Sciences the first successful specimens of hard porcelain produced at Sèvres. Louis XV., the Marquise de Pompadour, and the Comtesse Dubarry took the keenest interest in the new departure, and certain shades of colour were named in their honour ('bleu de roy', 'rose Pompadour', and 'rose Dubarry'). Under Louis XVI. and Napoleon I. the fashion reverted to the more classic forms. Within recent times improved methods of manufacture have given a new impetus to the industry.

The pediment of the principal building, in front of which is a bronze statue of *Bernard Palissy*, after E. Barrias, is adorned with a large mosaic. The four rooms on the groundfloor, to the right, contain an **Exhibition of Modern Products*, some of which are for sale (prices marked), while on the first floor is the **Musée Céramique*, founded in 1805 by A. Brongniart (d. 1847), and added to by Rocrieux (d. 1872). These are open to the public daily (12 to 4 or 5). 'Guide du Visiteur', 1 fr.; detailed catalogue by E. Garnier (1887), 6 fr. — The *Workshops* are open to visitors on Mon., Thurs., & Sat. (12 to 4 or 5), by tickets obtained on written application (stamp for reply) to the Secrétariat des Beaux-Arts, Rue de Valois 3 (Palais-Royal), Paris, or to the manager at the factory; but those without tickets are generally able to join a party (fee).

We ascend the staircase, on which is a bronze figure representing 'Porcelain', by *E. Guillaume*, and enter the Salon d'Honneur containing several of the largest and most remarkable vases made at Sèvres (including one 10 ft. high) and four pieces of Gobelins tapestry relating to the processes of manufacture. At the central window is a glass-case with some extremely interesting specimens of smaller objects. The collection is arranged in the two galleries at the sides, beginning on the right. The exhibits bear explanatory labels. — Gallery on the Right. 1st Bay: Antique, mediæval, and modern pottery from various countries. Room at the end: Porcelain stoves, one a model of the Bastille, presented to the Conventional Assembly. In a case by the window are porcelain, translucent enamels, glass, fayence, and earthenware of diverse origin. 2nd Bay, as we return: glazed pottery, glazed earthenware, and enamelled fayence. — Gallery on the Left. 1st Bay and end-cabinets: enamelled fayence, hard Chinese porcelain, earthenware and porcelain from Japan, lacquered terra-cotta; modern tomb in fayence from Bombay. Vieux-Sèvres (18th cent.). A small room to the right contains some very fine French and foreign china. 1st Cabinet on the left: Glass and enamels. 2nd Bay: Foreign porcelein (from Italy and Spain; 16-18th cent.). 3rd Bay: Enamels made at Sèvres (1845-75). 4th and 5th Bays: Painted china from Sèvres (the plain pieces are models). 6th Bay: Experimental pieces by various processes.

7th Bay: Models in terracotta for works in 'biscuit' china (1750-1800). 8th Bay: Painted plates (1846). 9th Bay: Presentation jardinière (1882). — Central cases: Dresden china (18-19th cent.); French and foreign porcelain (17-19th cent.); porcelain (18-19th cent.) and 'biscuit' china (Sèvres).

A corridor on the ground-floor leads to the WORKSHOPS. A few rooms only are shown (fee), and visitors are not allowed to see much of the process of manufacture.

The steamer now passes under the bridge and, crossing to the right bank, stops at —

Boulogne (see Map, p. 336), a town with 44,416 inhab., which possesses a handsome church of the 14th and 15th cent., restored in 1863 and provided with a spire. Farther on, to the right of the main street, the *Salle des Fêtes*, and a statue of *Bernard Palissy* (1510-89), in bronze, by E. Barrias. To the right, beyond the attractive mansions on the quay, we have a fine view of St. Cloud and Mont Valérien (p. 339).

Tramway from the Louvre to St. Cloud, viâ Boulogne, see p. 343; from Boulogne to Montreuil, see Appx., p. 33.

St. Cloud. — The *Steamboat Pier* is near the bridge. — The terminus of the *Tramway* from the Louvre to St. Cloud (pp. 331, 341) is in the Place d'Armes, near the bridge. — The station of the *Ligne des Moulineaux* (p. 333) lies on the N. — Stat. on the Ligne de Versailles, see p. 340.

HOTELS. *Hôt. de la Tête-Noire* (déj. 4, D. 5 fr.), *Pavillon du Château* (déj. 3, D. 3½ fr.), both in the Place d'Armes. — CAFÉS-RESTAURANTS. *Pavillon Bleu*, Place d'Armes (first-class); *du Palais*, Avenue du Palais (unpretending; à la carte). — *Gaufres*, a kind of light pastry, are sold in the bakers' shops near the park (p. 339).

A *Tramway Mécanique* runs from St. Cloud to Pierrefitte (p. 356; 12½ M.), see Appx., p. 33.

The *Grandes Eaux* (*i.e.* all the fountains together) play twice a month from May to Aug. on those Sundays when there are no Grandes Eaux at Versailles (p. 340), and every Sun. in Sept. during the Fête des Mirlitons (see p. 339). *Military Band* in the Park (p. 339) on Sun. and Thurs. in summer, 3-4 or 3.30-4.30. The only carriage-entrances to the park are in the Avenue du Palais; tickets (1 fr. for each vehicle) must be obtained at the tobacconist's to the right of the lower entrance.

St. Cloud, a small town (7195 inhab.), rises in an amphitheatre on the left bank of the Seine; the modern quarter of Montretout (p. 333) is situated on the height above. It owes its name to a monastery founded here by St. Clodoald (522-560), grandson of Clovis, and its importance to its château, destroyed in the war of 1870.

The *Palace* was erected in 1572 by a wealthy citizen. In 1658 it was purchased and rebuilt by Louis XIV. from the designs of J. H. Mansart and A. Lepautre. The Council of Five Hundred held their meetings there, when on 9th Nov., 1799, Bonaparte dispersed the assembly, and three days later caused himself to be proclaimed First Consul. Napoleon, when emperor, frequently stayed at St. Cloud. In 1815 the second capitulation of Paris was signed at the château, and in 1830 Charles X. issued thence the famous proclamations abolishing the freedom of the press, dissolving the Chambers, and altering the law of elections, which caused the revolution of July. St. Cloud afterwards became the principal summer-residence of Napoleon III.

From the *Place d'Armes* (tramway stat., p. 332), at the bridge, two streets lead to the N. quarter of the town, where we notice the *Church* with its lofty Gothic campanile and fresco-decorations (Life

of St. Clodoald), and the *Hôtel de Ville*. The cafés in the Place d'Armes are frequently visited, especially on Sat. afternoons, by wedding-parties of the humbler classes from Paris. — The *Grande Avenue* and the *Avenue du Palais* to the left of the Place lead to the park and terrace. Foot-passengers follow the former (the lower one).

The *Park of St. Cloud, 980 acres in area, is but little frequented during the week. In the lower part is the *Grande Cascade*, designed by A. Lepautre and J. H. Mansart, and adorned with statues of the Seine and the Marne. The '*Jet Géant*', or great jet, to the left of the cascades, rises to the height of 136 ft. The festival of St. Cloud *(Fête des Mirlitons)* is held in September in the upper part of the park, when pilgrimages are organised. Another annual fête takes place in the spring (first three Sun. in May).

The path ascending on the right of the cascade leads to the *Terrace* of the former palace, the ruins of which were cleared away in 1893, and the *Trocadéro*, or old private garden, with the *Kiosque du Trocadéro* (the old 'Pavillon du Prince-Impérial'; café). — The Allée du Château, to the S. of the terrace, leads in 5 min. to a platform commanding a beautiful *View. The platform is still known as the 'Lanterne de Diogène', from a belvedere-tower, which was destroyed in 1871 but is shortly to be rebuilt. (On the right, the *Chalet de la Lanterne*, with rfmts. and 'gaufres'.) The Seine, with the Pont de St. Cloud on the left, lies below; fringing its bank is the small town of Boulogne, beyond which is the Bois de Boulogne; farther on are the Arc de Triomphe and, in the background, Montmartre with the church of the Sacré-Cœur; the Trocadéro and the towers of St. Vincent-de-Paul rise high above the ocean of houses, while more to the right are seen the Eiffel Tower, the Giant Wheel, the gilded dome of the Invalides, St. Sulpice, the Panthéon, the Val-de-Grâce, and, farther still to the right, the Viaduct of Auteuil. — From the S. end of the Avenue du Château we may descend by the path on the left to the main road of Sèvres, a few min. to the W. of the porcelain manufactory, passing the *Pavillon de Breteuil*, seat of the Commission Internationale du Mètre' (no adm.).

The broad *Allée de la Pyramide*, in the centre of the 'Lanterne', leads in 1/4 hr. to *Ville-d'Avray*, on the Ligne de Versailles (Rive Droite), see p. 341.

The boat goes on to **Suresnes** (*Cafés-Restaurants* at the bridge), a place with 11,225 inhab., on the left bank of the Seine, at the base of *Mont Valérien* (530 ft.), which ever since 1830 has been strongly fortified. The Ligne de Versailles (Rive Droite) and the Ligne des Moulineaux (p. 340) both have stations here, 3/4 M. apart; between them is the *Mairie* (1889).

Suresnes is also a station on the tramway between *Neuilly* (Porte Maillot, p. 240) and *Val-d'Or-St-Cloud* (p. 333), to the N. of Montretout (see Appx., p. 33).

Below the lock at Suresnes is the pier of the *Bateaux-Omnibus Suburbains*, which descend the river as far as Epinay (p. 384), passing Asnières (p. 331) and St. Denis (p. 370). Tramway from St. Cloud to Pierrefitte, see p. 338.

23. From Paris to Versailles.

The *Palais* or *Château de Versailles* is open daily except Mon. and certain holidays (see p. 94) in summer (April-Oct.) from 11 to 5, and in winter from 11 to 4. The *Gardens* are open all day from 10 a.m., but certain shrubberies are closed between Oct. and May. A bell rings at dusk, 1/4 hr. before the closing of the gates. The *Petites-Eaux* or small fountains play on Sun. and Thurs. from May to Oct.; the *Grandes-Eaux* generally on the first Sun. in each month during the same period, occasionally also (especially in July and Aug.) on the third Sunday. The datesare a dvertised beforehand. (On these occasions trains run nearly every 5 min. towards mid-day in fine weather.) — Those who can pay only one visit to Versailles should start early and visit the gardens before the opening of the palace. The *Trianons* (p. 359) may be seen up to 6 p.m. in summer.

By Railway.

By the Ligne des Invalides-Versailles. — From the *Gare des Invalides* (Pl. R, 14; *II*), on the other side of the Pont Alexandre III (*Métropolitain* stat. in the Champs-Elysées, 5 min. from the Gare), trains run from 7 a.m. to 10.38 p.m. (5.30 on Sun. and holidays), returning up to 11.1 p.m. (10.28 on Sun. and holidays). This is an electric railway, and the carriages (refreshment-bars) are heated in winter. The journey is attractive and occupies 1/2 hr. Fares 1 fr. 35 or 90 c. Views of the Seine on the right.

To *Javel*, see p. 333. — 5 M. *Issy*, with its military exercise-ground, which we cross by a large viaduct. — 5 1/2 M. *Meudon-Val-Fleury* (p. 334). The train passes under the park and forest of Meudon through a tunnel 2 M. in length. — 7 M. *Chaville-Velizy* (p. 341). — 10 M. *Viroflay* (p. 341). — 12 M. *Versailles;* the station (on the left bank, see Plan) is 1/2 M. from the Palace (by the Avenue de Sceaux, on the left, and the Place d'Armes).

By the Ligne de la Rive Droite, 14 1/2 M., in 35-50 min.; fares 1 fr. 50, 1 fr. 15 c. (no reduction on return-tickets, which are available on the day of issue only). The trains start from the *Gare St. Lazare* (booking-office and waiting-rooms to the left) every hour or oftener. Extra trains on Sundays and holidays. — Some trains go to and from the *Gare des Chantiers* (p. 341), without passing the station of the right bank; fares by these, 1 fr. 80, 1 fr. 20 c. — Views on the left.

To (9 1/2 M.) *St. Cloud* and (10 1/2 M.) *Sèvres-Ville-d'Avray*, see pp. 331-33. — 12 M. *Chaville*, near the Bois de Ville-d'Avray, Fausses-Reposes, and Chaville (see the Map, p. 335). — 13 M. *Viroflay*. To the left, farther on, is seen the *Viaduct* which crosses the highroad and unites the lines of the right and left banks. The trains to the Gare des Chantiers cross this viaduct. — 14 1/2 M. *Versailles* (Gare de la Rive Droite), or (15 M.) Gare des Chantiers (p. 341).

By the Ligne de la Rive Gauche, 11 M., in 30-40 min.; fares 1 fr. 35, 90 c. The trains start (at least once an hour) from the *Gare Montparnasse* (Pl. G, 16; pp. 30, 334). Best views to the right.

To (6 M.) *Sèvres*, see p. 336. — 8 M. *Chaville*. To the right is the line on the right bank with its viaduct (see above). 8 1/2 M. *Viroflay*, where we join the line from the Invalides (see above). — 11 M. *Versailles* (Gare de la Rive Gauche or Gare des Chantiers; see p. 341).

By Tramway.

The **Tramway** (*TAB*, see Appx. p. 31; 11 1/2 M., in 1 1/2 hr.), which is driven by compressed air, stops only at the regular stations. Fares, inside

St Germain
Rocquencourt
Porte de Maintenon
Grille Royale
Etoile Royale
Etoile de Choisy
Allée de Sailly
Allée de Fontenay
Allée de Gally
Allée de Montbron
Allée de Madame
Allée de Maintenon
Allée des Tuileries
Allée des Clagneux
Allée des Ormes
Allée des Sablonnières
Allée de la Reine
Allée des Paons
Allée de la Reine
Allée des Matelots
Allée de Choisy
Allée du Génie
Allée classique
Avenue de Trianon
Plaine de Trianon
Grand Canal
Petit Canal
Croix du Grand Canal
Ecole des Ponts
Pièce des Suisses
Pièce de la Manœuvre
Pièce de la Gendarmerie
Pièce de la Reine
Pièce de la Menagerie
Pièce de la Reine
Pièce de la Reine
Pièce de la Reine

La Celle
Vaucresson
le Pt Chesnay
Mairie
Glatigny
Bond-Point du Chesnay
Lycée
Avenue de St Cloud
Avenue de Picardie
Grand Montreuil
Place d'Armes
Tramway
Avenue de Paris
Avenue de Sceaux
Tramway de Paris
Paris Rive droite
Paris Rive gauche
Gare des Chantiers
Petit Montreuil
Porte de Buc
Grand Champ
Wagner & Debes, Leipzig

1 fr. (including correspondance), outside 85 c. Two or three cars are coupled together, the first going to St. Cloud, the others to Sèvres and Versailles. Departures from the Quai du Louvre at 5 and 35 min past each hour. Return from Versailles at 15 and 45 min. past each hour.

The united lines to St. Cloud and to Sèvres and Versailles skirt the Quais du Louvre, des Tuileries, de la Conférence, Debilly, and de Passy, and follow the Avenue de Versailles as far as the *Point-du-Jour* (Pl. G, 1), where the front carriage is switched on to the Boulogne and St. Cloud branch-line. The rear carriages pursue their journey to *Sèvres* (p. 336), *Chaville*, and *Viroflay*, where we pass under the viaduct of the Invalides-Versailles line. We reach *Versailles* by the long avenue from Paris, which ends at the Place d'Armes (p. 343).

By Mail Coach, see p. 27.

VERSAILLES.

Arrival. The *Station of the Rive Droite Line*, in the Rue du Plessis (p. 343), is about ¾ M. (tramway), the *Station of the Rive Gauche Line*, between the Avenue de Paris and the Avenue de Sceaux, about ½ M., and the *Gare des Chantiers*, more to the S.E., 1 M. from the palace. Special omnibuses (30 c.) ply to the palace (most from the Rive Droite station). — The terminus of the Paris *Tramways* is on the left of the artillery-barracks, near the Place d'Armes, at the end of the Avenue de St. Cloud.

Hotels. *Hôtel des Réservoirs, Rue des Réservoirs 9, in an old mansion of Mme. de Pompadour (whose bust, by Chatrousse, stands on the chimneypiece of the small sitting-room), R. from 5, D. 5 or 6 fr.; Hôtel Vatel, Rue des Réservoirs 26-28 (similar charges); Hôtel Suisse, near the latter, Rue Pétigny and Rue Neuve; Hôtel de France, Rue Colbert 5, on the N. side of the Place d'Armes; Hôtel de la Chasse et d'Elbeuf, Rue de la Chancellerie 6, on the S. side of the Place d'Armes.

Cafés-Restaurants (those à la carte generally expensive). At the *Hotels*, see above. — Near the Palace. In the Rue des Réservoirs: No. 2, *Restaurant du Musée*, déj. 3 fr, unpretending; No. 22, *Restaurant de Neptune*, déj. 3, D. 4 fr. — Near the station of the Rive Droite. In the Rue du Plessis: No. 49, *Café Anglais et Restaurant Continental*, déj 3, D. 5 fr.; No. 47, *Café Américain*, déj. 3, D. 4 fr.; No. 38, *Lion d'Or*, déj. 2¼-2½ fr.; No. 23, *Hôtel du Sabot d'Or*, déj. 2½, D. 3½ fr. *Café-Restaurant Hoche*, in the Place Hoche, déj. 2-2½, D. 3-3½ fr.; *Mathé*, Rue Colbert 7, déj. or D. 2½ fr.; *Café-Restaurant de la Bonne Santé*, Rue de la Paroisse 104 ('hygienic' drinks); *Brasserie Muller*, Avenue de St. Cloud 23. — Near the station of the Rive Gauche: *Hôtel et Café-Restaurant du Coing-d'Or*, Avenue de Sceaux 14.

Cabs. Per drive, with one horse 1¼, two horses 1½ fr.; after midnight 2 or 2½ fr.; per hr., 2 or 2½ fr.; on Sun. and holidays 3 or 3½ fr.

Tramways. To Paris, see above. In the town: from the *Gare de la Rive Droite* to the *Palace* (grey disc) and to the *Trianon* (pink disc); from the *Square Jean Houdon* or *du Plessis*, on the N., viâ the Gare de la Rive Droite, to the *Avenue de Picardie*, on the E. (yellow disc); from *Glatigny*, farther to the N., viâ the stations of both banks, to *Grandchamp*, at the end of the Rue Royale (blue disc); from *Clagny* to the *Orangerie* (Palace gardens; red disc); from *Le Chesnay*, on the N. (Carrefour St. Antoine) to the *Gare des Chantiers*, on the S.E. (green disc). Fare 15 c., 20 c. with correspondance; 30 c. after 9 p.m. — Also: from the *Avenue Thiers* (Gare de la Rive Gauche) to (3 M.) *St. Cyr* (p. 361; 35-25 c.); and from the *Rue de Plessis* (Boul. de la Reine) to *Maule* and *Epône*, viâ Le Chesnay, Rocquencourt, Bailly, Noisy-le-Roi (p. 361), Mareil, etc. Fare 2 fr. 60, 1 fr. 95 c. (return-tickets 25-40% reduction).

Post, Telegraph, and Telephone Office: Rue St. Julien, near the S. wing of the palace (see Plan), Rue de Jouvencel, behind the Préfecture, and Rue du Plessis 32, at the corner of the Boul. de la Reine.

English Church, Rue du Peintre Le Brun, corner of Rue de la Pompe; services at 11 a.m. and 4 p.m. Chaplain, *Rev. J. W. Browne.* — *Synagogue*, in the Rue Albert-Joly, near the Rive Droite station.

Versailles (430-460 ft.), the capital of the Seine-et-Oise department, with 55,000 inhab., was created by Louis XIV. It is a town with regular streets and spacious squares, and contains many important edifices. The sandy plain on which it is built is destitute of water.

After the year 1682 Versailles became the permanent headquarters of Louis XIV. and his court, and is therefore intimately associated with both the zenith and the decadence of that monarch's prosperity. From this gorgeous retreat the king and ministers directed the policy of the nation and frequently also the management of military operations. In 1684, after the death of Marie-Thérèse, Louis XIV. married Mme. de Maintenon (1635-1719), who speedily became the dominating power at court. Under her influence developed a spirit of hypocrisy, which had its natural reaction in the frivolity and excesses of the Regency and of the reign of Louis XV., when the palace of Versailles degenerated into a boudoir, ruled by Mme. de Pompadour (1721-64) and Mme. Dubarry (1743-93). Louis XVI., who came to the throne in 1774, here expiated the sins of his ancestors. In 1789 the States-General were convened at Versailles, to consider the state of the nation and to devise means of averting the impending national bankruptcy. The three 'orders' of which the Estates were composed failed to agree on the method of voting; the Noblesse and the Clergy desired that each 'order' should vote separately, as heretofore; the Tiers Etat insisted that a single poll of the individual members should be held. Backed by public opinion the Third Estate formed themselves into a National Assembly. This was the beginning of the Revolution. When the council-chamber in the palace was closed by order of the king the deputies adjourned to the *Jeu de Paume* (p. 343), where they took an oath (the famous 'serment du Jeu de Paume') never to dissolve until they had given France a constitution. The Assemblée Nationale now assumed the name of Assemblée Constituante. On Oct. 6th, not long after the fall of the Bastille (July 14th), the palace of Versailles was invaded and sacked by a Parisian mob, including many thousands of women ('les dames de la halle'), who compelled the king to return to the Tuileries. The town of Versailles then lost its importance, and its population rapidly sank from 50,000 to 25,000. The deserted château narrowly escaped being sold, but at length under Louis Philippe it was reinvested with something of its former splendour and partly converted into a picture-gallery. From 19th Sept., 1870, to 6th March, 1871, the palace was the headquarters of William I., King of Prussia, and here, on Jan. 18th, 1871, he was saluted as German Emperor, with the unanimous consent of the German states. At a later period it became the seat of the French government, and it was from here that Marshal Macmahon directed the operations of the 'Versaillais', as the government troops were called, against the outbreak of the Commune. It was not till 1879 that the Chambers transferred their headquarters to Paris. — Versailles is the birthplace of the Abbé de l'Epée (p. 321), Louis XVI., Louis XVIII. (d. 1824), Charles X. (d. 1836), the sculptor Houdon (d. 1828), General Hoche (d. 1797), and Berthier, Prince of Neuchâtel (d. 1815). — Comp. 'Le Château de Versailles, histoire et description', by *L. Dussieux* (2 vols., 2nd ed.; Versailles, 1885).

The three main streets, the Avenue de Paris, in the middle, the Av. de St. Cloud, to the N., and the Av. de Sceaux, to the S., radiate from the Place d'Armes, in front of the palace. The *Avenue de Paris* is the most important, and contains the *Préfecture* (1863-67) and the *Hôtel de Ville*, in the Louis XV style (1900). — To the S. of the *Avenue de Sceaux* is the *Eglise St. Louis*, of the 18th cent., containing the monument of the Duc de Berry (d. 1820), by Pradier,

and some stained glass from Sèvres, after Devéria. In front rises the bronze statue of the *Abbé de l'Epée*, by Michaut. Near the N. end of the Avenue de Sceaux a side-street leads to the *Jeu de Paume* (see p. 342), constructed in 1686. It accommodates a 'Musée de la Révolution' (open 12-4 except Mon.). The statue in front of the entrance is that of *Bailly*, who read the famous oath to his colleagues; it was executed by St. Marceaux. At the end of the room is a copy of David's 'Serment du Jeu de Paume', and on the walls are inscribed the names of the 700 signatories to the minutes of the proceedings.

The *Boulevard de la Reine*, on the N., is another wide thoroughfare. It is intersected by the *Rue du Plessis*, which passes the station of the Rive Droite, and ends at the Square Houdon on the N., embellished with a statue of *J. Houdon*, the sculptor, by T. Noël (1891). — To the S. of the Boul. de la Reine, as we go towards the Place d'Armes, are the church of *Notre-Dame*, built in 1684-86 by J. H. Mansart, and a *Statue of General Hoche*, by Lemaire.

The *Place d'Armes* is bordered on the E. by the old palace-stables, now converted into barracks, and on the W. by the railing of the Cour d'Honneur (p. 345).

Palace and Museum.

The ***Palace** or **Château of Versailles**, the celebrated residence of Louis XIV., owes its origin to a hunting-château built for Louis XIII. in 1624 by *J. Lemercier*. This was a square structure of brick and stone, and it is still preserved in the marble court of the present palace (at the end of the Cour Royale, p. 344). Louis XIV., too, was drawn thither by the attractions of the chase, and as early as 1662 began to give his famous summer entertainments, to which Molière and his company of players lent an added interest. As the château of St. Germain (p. 366) did not afford him sufficiently ample accommodation, the king set about enlarging and embellishing his new residence; but it was not until 1668 that he definitely began those huge additions that finally enabled him to provide not only an imposing seat of government within the walls of his palace, but also a permanent residence for the entire court, surrounded with every thing that art could supply or luxury demand in the pursuit of pleasure. *Louis Levau* (d. 1670), the king's first architect, added two E. wings to the 'petit château', which he had been instructed to respect as much aspossible; *J. H. Mansart* added a story to Levau's buildings, built the 'Galerie des Glaces' (1679) on a terrace raised to the level of the first story of the garden-façade of the original château, and in 1680 erected the long S. wing, as a residence for the ministers and secretaries of state. The decoration of the interior gave employment to an army of painters, sculptors, workers in marble and bronze, gilders, locksmiths, and cabinet-makers; and the new palace was practically completed when Louis XVI. transferred his residence thither on May 6th, 1682. The château, however,

Key to the Plan of the Palace of Versailles.

GROUND FLOOR.

North Wing. — 1. Vestibule (p. 346). — 2-12. Historical Paintings from Clovis to Louis XVI. (p. 346). — 13. Staircase. — 16. Sculptures (p. 346). — 17-21. Salles des Croisades (p. 346).

Main Edifice. — 22-24. Vestibules (sculptures). — 27-30. Salles de Tableaux-Plans (p. 356). Less important sculptures and paintings. — 32. Vestibule of Louis XIII.'s time. — 33. Most recent acquisitions (p. 356). — 34. Views of Royal Châteaux (p. 356). — 37. Corridor to the Escalier de Marbre (p. 356). — 38. Vestibule (entrance to the new rooms, p. 356). — 42-50. Dauphin's Apartments and 18th century rooms (p. 355). — 51. Galerie Basse (p. 356). — 52-59. Busts and Statues of French Marshals and celebrated soldiers (closed).

South Wing. — 66. Vestibule. — 67-80. Paintings of the Republic and First Empire (p. 354). — 81. Galerie de Pierre (p. 355).

FIRST FLOOR.

North Wing. — 83. Salon de la Chapelle (p. 347). — 84-93. Historical Paintings: 1794-1830 (p. 347). — 94. Staircase to Second Floor (p. 346). — 96. Sculptures (p. 348). — 98-101. Contemporary Historical Paintings (p. 348). — 102. Paintings of the Crimean and Italian Campaigns (p. 348). — 103, 104. Paintings of the Algerian Campaigns (p. 348).

Main Edifice. — 105-111. Appartements du Roi (p. 349). — 112. Salon de la Guerre (p. 350). — 113. Galerie des Glaces (p. 350). — 114. Salon de la Paix (p. 351). — 115-117. Grands Appartements de la Reine (p. 352). — 118. Salle des Gardes de la Reine (p. 352). — 119. Escalier de Marbre (p. 354). — 120. Salle des Gardes du Roi (p. 351). — 121. Première Antichambre du Roi (p. 351). — 122. Cabinets de la Reine Marie Antoinette (p. 351). — 123. Salle de l'Œil de Bœuf (p. 351). — 124. Bedchamber of Louis XIV. (p. 351). — 125. Cabinet du Conseil (p. 351). — 126-130. Cabinets Intérieurs de Louis XV. et de Louis XVI. (p. 351). — 135. Modern Staircase (on the site of the staircase used by ambassadors under Louis XIV.). — 136. Vestibule. — 137, 138. Rooms with paintings in gouache (p. 349). — 139. Modern paintings (p. 349). — 140. Grande Salle des Gardes (p. 352). — 144, 145. Anterooms with paintings of 1792-93 (p. 352).

South Wing. — 147. Escalier des Princes (p. 353). — 148. Galerie des Batailles (p. 353). — 149. Salle de 1830 (p. 353). — 150. Sculpture Gallery (p. 353).

was still found to be too small, and in 1684-88 Mansart added another long wing, on the N. Recent calculations estimate the cost of preparing the site, laying out the park and gardens, and building and decorating the palace at 20 million pounds, and the annual charge for its maintenance at 116,000*l.* The present cost of maintenance, gardens and fountains included, is about 25,000*l.*

The palace, as thus transformed, had room for 10,000 inmates; its longer façade, towards the garden, is 630 yds. in length and is pierced with 375 windows. The pavilions in the neo-classic style, on each side of the Cour Royale, were erected respectively by *Gabriel*, under Louis XV., and by *Dufour* under Louis XVIII., and seriously mar the uniformity of the whole as seen from the Cour d'Honneur. Gabriel also began the theatre *(Opéra)* in 1753, at the end of the N. wing, but it was not completed until 1767-70. During the Revolution the royal furniture was sold and the pictures were transferred to the Louvre. Louis Philippe, in 1833-37, transformed the palace into a great national museum of 'all the glories of France'.

The Cour d'Honneur is separated from the Place d'Armes by a railing. The groups which adorn the pillars at the entrance are emblematical of the victories of Louis XIV. over Austria (the eagle) and Spain (the lion). In the centre stands a bronze *Equestrian Statue of Louis XIV.*, the horse by Cartellier, the figure by Petitot. Around the court are placed sixteen colossal *Statues* of statesmen and marshals of France, some of which stood on the Pont de la Concorde until 1837.

Bearing obliquely to the right and crossing the Rue des Réservoirs we reach the Cour de la Chapelle, between the *Pavillon Gabriel* (see above) and the *Chapel*. The exterior of the latter, with its high-pitched roof and numerous statues of apostles and saints, should be noticed. The *Entrance* to the museum is at the W. end of the Cour de la Chapelle.

The ***Musée National** of Versailles embraces two sections: 1. The *State Rooms and Private Apartments* of Louis XIV. and his successors, forming a museum of decorative art unique of its kind. 2. The *Musée Historique*, founded by Louis Philippe. This second section comprises an immense number of pictures and sculptures, mostly of small artistic value but including nevertheless some fine works. The collection of historical portraits is most interesting. Under the present curator *(M. Pierre de Nolhac)* the paintings and sculptures of real artistic value are being carefully sifted from those of less account, which are being relegated to less conspicuous positions. — There are so many rooms that only the most important can be examined at all carefully within the allotted time; a margin must also be left for visiting the Trianons (p. 359).

Visitors who can afford two days for Versailles should first inspect the royal apartments and then proceed at once to the park and the Trianons, which are in admirable keeping with the former. In this case visitors are

recommended to begin with the *Escalier de Marbre* (on the left side of the Cour Royale; No. 119 on the Plan of the First Floor), the entrance to which is at the end of the Cour des Princes, to the right, opposite the word 'Entrée' on the Plan of the Ground Floor, and through No. 39 and the following room, turning finally to the right through No. 38. They should turn to the left at the top and skirt the balustrade to the *Salle des Gardes du Roi* (No. 120; p. 351), and thence enter the *Appartements de Louis XIV.* (p. 349). The *Petits Appartements* (p. 351) and the *Galerie des Glaces* (p. 350) are visited next, after which we proceed through the *Salon de la Paix* (p. 351) to the *Grands Appartements de la Reine* (p. 352), then return through the Galerie des Glaces to the *Salon de la Guerre* (p. 350), and proceed through the adjoining rooms to the *Chapel* (see below). By taking the rooms in this order one obtains the best idea of the internal arrangements of the palace.

North Wing. — GROUND FLOOR. VESTIBULE (Pl. 1). Wet umbrellas must be left in the cloak-room. Catalogues (vol. i out of print, vol. ii, 2 fr., vol. iii, 3 fr.), Nolhac and Pératé's illustrated Description of the Palace and Museum (1896; 6 fr.), photographs, views, etc., may be purchased here. Time will be saved by adhering to the order of the following description. The descriptions of the less important rooms are printed below in smaller type.

The *CHAPEL, to the right as we enter, may be inspected from the groundfloor by applying to the custodian (fee), but is better seen from the first floor (p. 347). It was begun by *Mansart* in 1699 and completed by *Robert de Cotte* in 1710, and is a masterpiece of the pompous style of the period. It is richly, but not unduly adorned with sculptures, bronzes, gilding, and paintings. On the vaulting of the roof, at the end, is a Resurrection by *Charles de Lafosse;* in the centre, God the Father, by *N. Coypel.* Over the royal gallery, a Descent of the Holy Ghost, by *Jouvenet.* On the ceilings of the side-galleries are the Apostles, by *Louis* and *Bon Boullongne.* Holy-water stoups by *Coustou.* The seven altars are adorned with bas-reliefs in bronze by *Adam, Vinache, Bouchardon, Silvestre, Ladatte,* and *Slodtz.*

In the vestibule of the chapel is a large relief by *Coustou* of the Passage of the Rhine under Louis XIV. We pass thence into the historical museum, the rooms of which have replaced the suites of small apartments and entresols formerly here.

SALLES DES TABLEAUX D'HISTOIRE DEPUIS CLOVIS JUSQU'À LOUIS XVI. (Pl. 2-12), containing historical paintings by *Delaroche, Cabanel, Ary Scheffer, Schnetz,* and *Vinchon.* — From the staircase (13) we enter (to the right) the GALERIE DE PIERRE (16), a long corridor containing casts of royal funereal monuments. — To the left is the entrance to the five —

*SALLES DES CROISADES, remarkable for their sumptuous decoration (arms of crusaders). They contain a number of good paintings of the time of Louis Philippe. — 1st Saloon (Pl. 19). On the right, *Gallait,* Coronation of Count Baldwin of Flanders as Greek Emperor (1204); *Larivière,* Battle of Ascalon (1177). — 2nd Saloon (Pl. 20). *Jacquand,* Taking of Jerusalem by Jacques

de Molay, Grand Master of the Templars (1299). — 3rd Saloon (Pl. 21). By the middle window is a mortar from the island of Rhodes. On the left, *Horace Vernet*, Battle of Las Navas de Tolosa against the Arabs (Spain; 1212); *Schnetz*, Procession of Crusaders round Jerusalem (1099). On the other side of the door, *Larivière*, Raising of the siege of Malta (1565). Gothic doorway from the hospital of the Knights of St. John at Rhodes, presented by Sultan Mahmoud (1836); *Odier*, Raising of the siege of Rhodes (1480); after *Delacroix* (original, see p. 133), Capture of Constantinople (1204); *Blondel*, Surrender of Ptolemais to Philip Augustus and Richard Cœur-de-Lion (1191). — 4th Saloon (Pl. 18). *Signol*, St. Bernard preaching the Second Crusade at *Vézelay* in Burgundy (1146); *Schnetz*, Battle of Ascalon (1099); *Signol*, St. Louis and Godfrey of Bouillon, king of Jerusalem (1100). — 5th Saloon (Pl. 17). *Signol*, Taking of Jerusalem (1099), Passage of the Bosphorus (1097); *Gallait*, Taking of Antioch (1098).

We now return to the S. end of the Galerie de Pierre and ascend by a small staircase, in the vestibule, to the left of the chapel (open the door in the panelling if closed).

North Wing. — First Floor. — We first enter the Salon de la Chapelle (Pl. 83), a vestibule whose white marble walls with figures of Piety and Faith contrast strikingly with the gay decorations of the royal apartments (see below). Several doors admit hence to the royal gallery which affords an excellent view of the chapel (p. 346). — We then pass through the door on the right into the —

Salles des Tableaux d'Histoire de 1794 à 1830 (Pl. 84-93). — 5th Room (Pl. 88). *Gautherot*, Napoleon wounded on the battlefield of Ratisbon (1809). — 8th Room (Pl. 91; 1814-23). *Gros*, Louis XVIII. quitting the Tuileries in 1815 on being apprised of Napoleon's approach. — 9th Room (Pl. 92; 1824-30), *Gérard*, Coronation of Charles X. at Rheims (1825).

The adjoining staircase (Pl. 94) ascends to the Second Floor (open from noon), styled the Attique du Nord, where we notice, on the right, four rooms arranged in 1900. The paintings here, of Louis XIII.'s time (17th cent.) are interesting from a historical point of view. — 1st Room (Pl. 153). On the left, 3051. Madonna, St. Michael and Joan of Arc; no number, Hunting at the court of Jean sans Peur; left, 3221. Anne de Montmorency (p. 348); between the windows (central pillar), 3166. Rabelais; 3152. Joachim du Bellay, the poet; 3133. *L. Cranach*, Luther (1544; inscription added later). Exit-side, 3282. Henri IV. at the age of four; no number, *A. Michieli*, Reception of Henri III. at the Lido. In the centre, Statue of Henri IV., in bronze. — 2nd Room (154). Portraits, including those of Henri IV. and Marie de Médicis; 3280. Charles of Condé and his son; 3418. The Croatian general Isolani. — 3rd Room (155). 1860. Bust of Charles V.; 3198. Don Carlos; 3196. Philip II.; 3352. Oldenbarneveldt; 3347. Maurice of Nassau; General Spinola; 3340. Isabella of Austria, Governor of the Netherlands; 3337. Margaret of Austria, Queen of Spain; 3199. (left), Margaret of Austria, Empress of Germany (1528-1603), a fine portrait by *J. Pontoja de la Cruz*. — 4th Room (156). No numbers: Louis XIII.; Marie de Médicis (by *Pourbus*); Anne of Austria; on the right, Marie, Duchess of Chevreuse (1600-79); Th. de Savoie, Prince de Carignan (1597-1656), by *Van Dyck*. — The other rooms (157-162) contain portraits or copies of portraits by *Mignard*, *Rigaud*, *Ph. de Champaigne*, and others.

The Galerie de Sculpture, parallel to Rooms 84-93, contains casts and several marble statues by *Duseigneur*, *Debay*, *Nanteuil*, *Raggi*, *Foyatier*, *Jaley*, *Lehongre*, *Etex*, *Valois*. *Foucou*, and *Seurre*. On the landing, to the right, is a statue of Joan of Arc, by *Marie d'Orléans*, daughter of Louis Philippe (1837). In the centre are several works by *Pradier*, the best of which is the monument of the Duke of Orleans (p. 218), with reliefs relating to the sieges of Antwerp and Constantine. — We turn to the left and pass through the second door into the —

*Salles des Tableaux d'Histoire Contemporaine (Pl. 98-104), with large historical paintings from the reigns of Louis Philippe and Napoleon III., many of which include interesting portraits. — Room I (Pl. 98). 5004 (to the right), *Gérôme*, Napoleon III. receiving Siamese ambassadors at Fontainebleau (1861). — Room II (Pl. 99). Right, 1941. *Yvon*, Retreat from Russia (1812). Opposite, 1964. *Protais*, Capture of the Mamelon-Vert (Crimea; 1855). Room III (Pl. 104; through the corridor on the right). On the left, **Horace Vernet*, Taking of the Smalah of Abd-el-Kader by the Duc d'Aumale, a magnificent picture 71 ft. in length and 16 ft. in height, containing numerous portraits, to which the sketch below it is a key.

The 'Smalah' of Abd-el-Kader consisted of his camp, his itinerant residence, his court, harem, and treasury, and upwards of 20,000 persons.

On the right, *Vernet*, Battle of Isly (1844). *Beaucé*, Before Puebla (1863), Capture of Zaatcha (1849), Assault of Laghouat (Algeria; 1852). *Bellangé*, Capture of Monzara (1840). *Philoppoteaux*, The Duke of Orleans giving their liberty to Arab prisoners (1846); *Tissier*, Napoleon III. releasing Abd-el-Kader at the château of Amboise (1852). In the corridor on the right is a relief by *Carpeaux* of the same subject.

Room IV (Pl. 103). Between the doors, *Vernet*, Battle of the Habrah (1835); on the right, *Vernet*, Siege and capture of Constantine in 1837; Attack on the Mexican fort St. Juan d'Ulloa by Admiral Baudin, 1838; Storming of the pass of Tenia Mouzaia, 1840; Siege of the citadel of Antwerp, 1832. — Room V (Pl. 102). Between the doors, *F. Barrias*, Landing of the French army at Old-Port, in the Crimea (1854). On the right, *Yvon*, Capture of the Malakoff (1855), and two views of that fortress. *Pils*, Battle of the Alma (1854); *Yvon*, Battle of Solferino (1859). *Riyo*, Battle of Magenta (1859). Busts of marshals and generals of the Second Empire. — Room VI (Pl. 101). *Vernet*, Louis Philippe and his sons after the cermony of inaugurating the Museum at Versailles in 1837. *Couder*, The Conseil d'Etat at the palace of the Luxembourg (1799), Oath taken in the Jeu de Paume (1789), Federation of the Garde Nationale with the army at the Champ-de-Mars (1790). *Vinchon*, Opening of the Chambers and proclamation of the Charter in 1814. — Room VII (Pl. 100). *Vinchon*, Departure of the National Guard for the army (1792); *C. L. Müller*, Roll-call of the last victims of the Reign

of Terror (1794; the seated figure in the middle is André Chénier, the poet). *Serangeli*, Napoleon I. taking leave of the Emp. Alexander after the Peace of Tilsit.

From the Salon de la Chapelle, to which we have now returned, we enter, on the right, the —

Main Edifice. — First Floor. The N. side of the central pile, looking on to the gardens, formed part of the Grands Appartements du Roi (Pl. 105-111). These have been altered in various ways and no longer contain their original furniture and pictures, but most of the ceilings, the gilded stucco ornamentation, the panelling, etc. remain practically unaltered and convey an admirable idea of the elaborate 'Louis Quatorze' style of decoration. Visitors should note the repeated occurrence of the sun-disc, the emblem of the 'Roi Soleil'. The walls formerly occupied by the tapestries representing the 'Histoire du Roi' are now hung with the paintings by *Le Brun* that were used as patterns for these compositions. On the other walls are battle-pieces by *Van der Meulen*, *Parrocel*, etc. We first enter the —

Salon d'Hercule (Pl. 105), which was incorporated with the royal apartments under Louis XV. The Apotheosis of Hercules on the ceiling (60 ft. by 55 ft.), by *Lemoine*, includes 142 figures. *Mignard*, Louis XIV. on horseback. The frame now enclosing Louis XIV.'s Passage of the Rhine, after *Le Brun*, originally belonged to Veronese's great Banquet at the house of Simon the Pharisee, now in the Louvre.

The following room (Salon de l'Abondance; Pl. 106) is the first of the 'grands appartements' of Louis XIV. The ceiling-painting (Abundance) is by *Houasse*

Rooms Nos. 137 and 138, on the left, contain drawings in gouache from the campaigns in the Netherlands, etc. — In Room 139: *Couder*, Opening of the States General, 1789; *L. Boulanger*, Frieze representing the Procession of the States General to the Church of Notre-Dame at Versailles on 4th May, 1789. *A. Morot*, Battle of Reichshofen; *A. de Neuville*, Battle of Champigny (1870), fragment of a panorama. Model of the statue of Bailly, erected at the Jeu de Paume (p. 343).

Salon de Vénus (Pl. 107), with a ceiling-painting by *Houasse*, representing Venus subduing all the other deities. Statue of Louis XIV. by *J. Warin*. — Salle de Diane (Pl. 108; Billiard Room), with ceiling-painting by *Blanchard* representing Diana as goddess of hunting and navigation. On the vaults, paintings by *Audran De Lafosse*, and *Sarrazin*. Busts of Louis XIV. by *Bernini*, of Vauban by *Coyzevox*, etc.; portraits of the king by *Rigaud* and of the queen by *Beaubrun* (?). — Salon de Mars (Pl. 109; Ball and Music Room), with a fine ceiling by *Audran* (Mars in a chariot drawn by wolves), *Houasse* (Horrors of war), and *Jouvenet* (Benefits of war). Above the doors are two paintings from the Histoire du Roi (see above, by *S. Vouet*): Coronation of Louis XIV., and Meeting of Louis XIV. and Philip IV. — Salon de Mercure (Pl. 110; Bed chamber), with ceiling by *J. B. de Champaigne:* Mercury in a chariot

drawn by two cocks. — Salon d'Apollon (Pl. 111; Throne Room), with ceiling by *Ch. de Lafosse:* Apollo in a four-horse chariot, escorted by the Seasons.

We now enter the Salon de la Guerre (Pl. 112), which together with the Galerie des Glaces and the Salon de la Paix occupies the W. side of the central pile. Ceiling-paintings by *Le Brun:* in the cupola, France, hurling thunderbolts and carrying a shield with a portrait of Louis XIV.; in the spandrels, Bellona, Spain, Germany, and Holland cowering in terror. The walls are lined with coloured marbles and embellished with bronze reliefs. On the entrance-wall is an equestrian relief in stucco of Louis XIV., by *Coyzevox*. Six porphyry busts of Roman emperors.

The *Galerie des Glaces (Pl. 113), 240 ft. long, 35 ft. wide, and 42 ft. high, was completed in 1684. It was decorated in the most lavish style by *Charles Le Brun* and other famous artists of the day. Opposite the seventeen large arched windows, which command a beautiful view of the gardens, are as many bevelled mirrors in the Venetian style, set in elegant frames by *Cucci*. The walls are faced with the finest marble and adorned with large trophies in bronze-gilt, modelled by *Coyzevox*. The capitals of the pilasters separating the windows and arcades are of the 'French order', an invention of *Le Brun*. The four large niches contained antique statues, but these are now replaced by modern works. The cornice, in gilded stucco, most of which was carved by *Coyzevox*, is decorated with the crowns of France, the collars of the orders of the Holy Ghost, St. Michael, etc. The paintings on the semi-circular vault are due to *Le Brun*. Besides the six large subjects in the middle and the two immediately below on either side, twenty-two smaller paintings fill the intervening spaces. The series represents the events of Louis XIV.'s reign from 1661 to 1678, and is concerned more especially with that monarch's wars against Germany, Holland, and Spain. The large central composition depicts the king as ruler, with Mercury proclaiming his sovereignty to the world. On the side next the garden, 'Faste' (pomp) des puissances voisines de la France' (*viz.*, Germany, Holland, and Spain). The subjects of the large paintings beginning from the Salon de la Guerre, are as follows: Above the door, Alliance of Holland with Germany and Spain (1672). On the ceiling, Passage of the Rhine (1672) and Capture of Maastricht; on the right, Land and naval armaments; on the left, Louis ordering four fortresses in Holland to be attacked (council of war with the Duke of Orléans, Condé, and Turenne). On the other side of the central painting: Resolution to make war on Holland (1671); (l.) Franche-Comté conquered for the second time, Capture of Ghent and the fruitless efforts of the Spaniards after that event (1678). Above the door of the next room, Holland abandoning the alliance with Germany and Spain and accepting peace (Peace of Nymwegen, 1678). These compositions, in which allegory is wedded to history,

recall the large pictures by Rubens in the Louvre. The whole of the appointments in this hall, including tables and other articles of furniture, were in solid silver. — King William of Prussia was pro claimed German Emperor here on Jan. 17th, 1871.

The companion-room to the Salon de la Guerre is the Salon de la Paix (see below), leading into the Appartements de la Reine (p. 352). But we enter first, by the nearest door to the Salon de la Guerre, the —

Salle du Conseil (Pl. 125). This was originally two rooms, used by Louis XIV. as a study and a 'wig-room'; they were united in 1753 and the present decorations were then executed by *A. Rousseau*. The room contains a time-piece with very ingenious mechanism, by Morand (1706), a handsome table, and a Holy Family, by *Poussin* (on an easel).

The Cabinets Intérieurs de Louis XV. et de Louis XVI., or Petits Appartements du Roi, to the left, are shown by one of the custodians (fee). The original decorations by *Verbrecht* still remain, but scarcely any of the old furniture, except the clocks. The first room (Pl. 126) was the *Billiard Room* of Louis XIV., and afterwards the *Bedchamber of Louis XV.*, in which he died in 1774. The *Salon*, or *Cabinet des Pendules* (Pl. 127) contains a meridian-circle of Louis XVI's time and a plan of Versailles in mosaic. — On the left, the *Cabinet des Chasses* (Pl. 128) overlooks the court where the slaughtered game was piled up. Adjoining it is the *Salle à Manger*, where a centre-bit and other tools used by Louis XVI. are shown. Then come three more small rooms (Pl. 129) one of which was the *Library of Louis XVI.*

The *Bedchamber of Louis XIV. (Pl. 124) retains practically the original decorations and furniture of the 17th cent., but of the pictures only two (the Evangelists, by *Valentin*; above) are of the period. The chimneypieces date from Louis XV. The richly adorned bed of Louis XIV., who died in it on Sept. 1st, 1715, after reigning 72 years, is enclosed by a magnificent railing. The goddesses of fame and the figure of Gallia are by *N. Coustou*, the portrait of the queen by *Mignard* — We now enter the —

Salle de l'Œil-de-Bœuf (Pl. 123), first so called in the reign of Louis XV. from its oval window, where the courtiers used to await the '*lever*' of the king, and celebrated as the scene of numerous intrigues. The rich frieze of gilded stucco, with putti, is by *Flamen*, *Van Cleve*, and others. One of the paintings, by *Nocret*, represents Louis XIV. and his family with the attributes of pagan deities.

The Cabinets de Marie Antoinette (Pl. 122; apply to an attendant; fee) are entered from this room. These remarkably small apartments are, like those of the king, tastefully decorated. They consist of antechamber, boudoir, library (painted imitation of old books on the shelves; casket belonging to the queen), music-room, partly decorated by *Gouthière*, and drawing-room, with a bust of Marie Antoinette, by *Pajou*. Thence we may reach the Escalier de Marbre (p. 354).

Adjoining the Salle de l'Œil-de-Bœuf are the Antichambre (Pl. 121), where the king dined when he did not take his meals in private, and the Salle des Gardes du Roi (Pl. 120), containing pictures of battles and views of Versailles in 1688.

The Salon de la Paix (Pl. 114), at the end of the Galerie des Glaces, also has ceiling-paintings by *Le Brun*: in the centre is

France, surrounded by Abundance and other allegorical figures; on the spandrels, Spain, France, Holland, and Germany rejoicing in the peace. On the exit-wall: *Lemoyne*, Louis XIV., with the helm of state. — We now pass into the —

Grands Appartements de la Reine (Pl. 115-117), the decorations of which are more interesting than the pictures. The Chambre de la Reine (Pl. 115), where Queens Maria Theresa, Marie Lesczinska, and Marie Antoinette have slept, has a tasteful ceiling in gray and gold. Paintings: *Lebrun*, Marriage of Louis XIV. and Maria Theresa; *After Watteau*, Birth of the Dauphin; *Dieu*, Marriage of the Dauphin; *Mme. Lebrun*, Marie Antoinette; *Nattier*, Marie Lesczinska. — The Salon de la Reine (Pl. 116), also called *Salon des Nobles*, where the queen held her great receptions, has a ceiling-painting by *Michel Corneille:* Mercury protecting Science and Art. Paintings by *Dulin*. *De Sève*, and *Christophe*. — The Salon du Grand Couvert, or *Antichambre de la Reine* (Pl. 117), has fine ceiling-decoration, after *Le Brun*, representing Darius at the feet of Alexander. Below: *Le Brun*, Louis XIV. on horseback; *Le Brun* and *Van der Meulen*, Defeat of the Spaniards at Bruges by Turenne (1567); *Gérard*, Portrait of Philip of France, Duke of Anjou, proclaimed King of Spain as Philip V. (1700). — The Salle des Gardes de la Reine (Pl. 118) was the room invaded by the mob on Oct. 6th, 1789, when three guards sacrificed themselves to save the queen. It contains busts of Louis XVI. and Marie Antoinette, etc., and a fine portrait of the Duchess of Burgundy, by *Santerre*, also (on a table) a painting by *Giraudon* (Winter). The ceiling-paintings by *Noël Coypel* represent Jupiter accompanied by Justice and Peace, Ptolemy Philadelphus, Alexander Severus, Trajan, and Solon. — Doors in this and the following room lead to the Escalier de Marbre (p. 354).

Grande Salle des Gardes (Pl. 140). The ceiling-painting by *Callet* is an allegorical representation of the 18th Brumaire. Pictures: to the left, *Roll*, Centenary Festival of the States General at the Bassin de Neptune (p. 359) in 1889. To the right, *David*, Napoleon distributing Eagles to the Army in 1804; behind, *Gros*, Battle of Aboukir (1799). In the centre: Last Moments of Napoleon I., by *V. Vela*, in white marble (1866).

On Maundy Thursday the king used to perform in this room the ceremony of washing the feet of thirteen poor children, in presence of the clergy. Here also the National Guard, under Lafayette, took the oath of fidelity to Louis XVI. on Oct. 6th, 1789.

The next two rooms are anterooms leading to the S. wing of the palace. In the first (Pl. 144) are battle-scenes from the campaigns of 1792-93; in the second (Pl. 145) are portraits of celebrated soldiers, represented according to the rank they held in 1792. In the latter also is a column in Sèvres porcelain, embellished with paintings, and crowned with a statue of Victory, which was presented by the city of Paris to Napoleon I., on the occasion of his marriage with Marie Louise.

We cross the landing of the *Escalier des Princes* (Pl. 147), on which are placed a beautiful group of the Three Graces, by *Pradier*, and a statue of Napoleon I., by *Cartellier*. We then enter the —

South Wing. — First Floor. This, like the N. wing, was originally occupied by two stories of small apartments. — We begin at the —

*Galerie des Batailles (Pl. 148). This magnificent hall, 132 yds. in length, and 14 yds. in width, is divided into two parts by columns. It contains 34 admirable compositions by modern painters, and busts of 80 celebrated warriors who have fallen in battle, while the names of others are inscribed on tablets.

Left: *G. Bertrand*, Patrie (1870-71); *Steuben*, Battle of Tours (732); *Ary Scheffer*, Submission of the Saxon Duke Wittekind to Charlemagne (785); *Schnetz*, Count Eudes defending Paris against the Normans (885-886); *H. Vernet*, Battle of Bouvines (1214); *Eug. Delacroix*, Battle of Taillebourg (against the English, 1242); *Larivière*, Battle of Mons-en-Puelle (1304); *Henri Scheffer*, Battle of Cassel in Flanders (1328); *Larivière*, Battle of Cocherel (1364); *H. Scheffer*, Raising of the siege of Orleans (1429); *Larivière*, Battle of Castillon (against the English, 1453); *Féron*, Charles VIII. enters Naples (1495); *A. E. Fragonard*, Battle of Marignan (1515); *Picot*, Taking of Calais (1558); *Gérard*, Entry into Paris of Henri IV. (1594); *Heim*, Battle of Rocroy (1643); *Franque*, Battle of Lens (1648); *Larivière*, Siege of Dunkirk (1658). At the end, *Alaux*, Assault of Valenciennes (1677). [Next room, see below.] — On the other side, as we return: *Devéria*, Battle of Marsaglia (1693); *Alaux*, Battles of Villaviciosa (1710) and Denain (1712); *H. Vernet*, Battle of Fontenoy, in which the English were defeated by Marshal Saxe (1745); *Couder*, Battle of Lawfeld (English, 1747), Siege of Yorktown in America, conducted by Generals Rochambeau and Washington (1781); *Mauzaisse*, Battle of Fleurus (1794). *Philippoteaux*, Battle of Rivoli, Bonaparte defeats the Austrians (1797); *Bouchot*, Battle of Zürich (against the Russians, 1799); *Schopin*, Battle of Hohenlinden (1800); *Gérard*, Battle of Austerlitz (1805); *H. Vernet*, Battles of Jena (1806), Friedland (1807), and Wagram (1809).

The following Salle de 1830 (Pl. 149) is devoted to the accession to the throne of Louis Philippe and other subjects. To the right, *Roll*, Halt! To the left: *H. Gervex*, President Carnot distributing the prizes after the Exhibition of 1889. Opposite, *Gérard*, Proclamation at the Hôtel de Ville. Farther on, *Court*, The King distributing colours to the National Guard. — Small rear wall, *J. G. Vibert*, Apotheosis of Thiers (d. 1877).

Parallel with the Galerie des Batailles is a Sculpture Gallery (Pl. 150), containing statues and busts of eminent persons of the 17th and 18th centuries by modern artists. It is open only on the Sun. on which the Grandes Eaux play (p. 340).

Having now once more reached the Escalier des Princes (see above), we may either descend to the exit, or, if we desire to inspect the *Second Floor*, retrace our steps to the Grande Salle des Gardes, pass through the door at the opposite corner, and so reach the *Escalier de*

Marbre (Pl. 119; exit), whence we ascend on the right by the *Escalier de la Reine* to the Attique Chimay and the Attique du Midi, which open at 12 o'clock. — Attique du Nord, see p. 347.

Attique Chimay. Central portion, entered by the second door opposite the Escalier de la Reine. — Room I (on the right) and adjoining Cabinet. *Musée de la Révolution* (mostly portraits): *Gros*, Portrait of himself; *David*, Barrère; *Ducreux*, Méhul, the composer; *Houdon*, Busts of Mirabeau and Lafayette; *Heinsius*, Mme. Roland; *Hauer*, Charlotte Corday (the only coloured portrait known; see also p. 183); *Kucharski*, Marie Antoinette at the Temple; *Mme. Morin*, Mme. Récamier. — Room II. Portraits of the Orleans family, including several excellent works by *Winterhalter* (the best, Queen Marie Amélie), and one by *Ingres*. — Room III (through the door at the end). On the left, Portraits of celebrities of the 19th cent.: *Bonnat*, Thiers and Montalivet; *Landelle*, Alfred de Musset; *Daumier*, Berlioz; *Gérard*, Lamartine; *H. Flandrin*, Himself; *Bellay*, Dumas the Elder. In the centre is a Sèvres vase with a portrait of Thiers. Other paintings by *Philippoteaux*, *Bellangé*, *Isabey* (Carrying Napoleon I.'s body on board ship), and *Ulmann* (Thiers as the deliverer of his country). — Room IV. Portraits of the Bonaparte family, by *Gros*, *H. Scheffer*, *H. Flandrin*, *Hébert*, *Gérard*, *Robert-Lefèvre*, and *Dubufe*. To the right of the fireplace, °Bonaparte crossing the St. Bernard, by *David*. Busts and sculptures. Then follows a series of six cabinets. The 2nd contains portraits of celebrities under the Empire, by *Gérard:* some of the small pictures in the others illustrate events in the reign of Louis Philippe; in the 6th, Louis Philippe starting for the Hôtel de Ville (1830), by *H. Vernet*.

The Attique du Midi, on the other side of the staircase-landing, contains historical portraits from the 13th to the 19th century. The best have been transferred to the apartments of the Dauphin (p. 355), but there still remain some interesting works by *Nattier*, *Natoire*, *Mme Lebrun*, etc.

As we descend from the 2nd floor we turn to the left and regain the Escalier des Princes, at the entrance to the Galerie des Batailles.

South Wing. — Ground Floor. — At the bottom of the Escalier des Princes, which descends from the Galerie des Batailles (p. 353), or to the left of the passage leading from the Cour des Princes to the gardens, is the Galerie de la République et du Premier Empire (Pl. 67-80), which need not detain us long.

Room 1 (Pl. 67; 1796). On the right, *Ch. Thévenin*, Augereau at the bridge of Arcole. — Room 2 (Pl. 68; 1796-97). *Lethière*, Preliminaries of the Peace of Leoben (1797). — Room 3 (Pl. 69; 1798). *Girodet-Trioson*, Insurrection at Cairo; *Guérin*, Bonaparte reprieves the insurgents at Cairo. — Room 4 (Pl. 70; 1802-4). *Monsiau*, Consulta of the Cisalpine Republic at Lyons. — Left, no number, °*Gros*, Bonaparte at the bridge of Lodi. — Room 5 (Pl. 71; 1804). *Sérangeli*, Napoleon at the Louvre after his coronation, receiving deputations from the army. Left, no number, *Girodet*, Bonaparte as First Consul. — Room 6 (Pl. 72; 1805). First campaign of the Grande-Armée. — Room 7 (Pl. 73), now used as the antechamber of the Chambre des Députés (p. 355). Sculptures (on the left, Empress Josephine, by *Vital-Dubray*). — Room 8 (Pl. 74; 1805). *Meynier*, Marshal Ney restoring to the 76th regiment of foot its colours found in the arsenal at Innsbruck. *Debret*, Napoleon salutes a waggon containing wounded Austrians in Italy. — Room 9 (Pl. 75; 1805). *Girodet-Trioson*, Napoleon receiving the keys of Vienna. *Gros*, Interview of Napoleon with the Emperor Francis II. of Austria after the battle of Austerlitz. — Room 10 (Pl. 76; 1806-7). *Meynier*, The French army entering Berlin. *Mauzaisse* (after Gros), Napoleon on the battlefield of Eylau. *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin (1806). — Room 11 (Pl. 77; 1807). *Gosse*, Interview of Napoleon with the King and Queen of Prussia, at Tilsit. *Debret*, Napoleon presenting a decoration to a soldier of the Russian army. At the end, *Gérard*, Napoleon I. — Room 12 (Pl. 78; 1807-08).

C. Vernet, Napoleon at Madrid; *Regnault*, Marriage of Prince Jerome with the Princess Frederica of Wurtemberg; *Gros*, Capitulation of Madrid. — Room 13 (Pl. 79; 1809-10). *Debret*, Napoleon addressing his German troops before the battle of Abensberg (1809). *Rouget*, Marriage of Napoleon with the Archduchess Marie Louise of Austria (1810). — Room 14 (Salle de Marengo; Pl. 80). *Ch. Thévenin*, The French army crossing the St. Bernard (1800); *F. Scurre*, Napoleon I. (bronze); *Bartolini*, Napoleon I. (marble). — At the end are the apartments of the President of the Chamber.

We traverse the Galerie de Pierre (Pl. 81), which chiefly contains *Statues* and *Busts* of celebrities from the 18th cent. to the present day. — To the right of this gallery is the former Chambre des Députés, constructed in 1875 out of an interior court of the palace, and still used for the Congress, *i.e.* the joint meeting of the senate and the chamber of deputies. It may be visited on application to a custodian (fee; entrance in the Cour des Princes, see below).

Main Edifice. — Ground Floor. This is entered from the Cour des Princes (opposite Pl. 66).

The first suite of rooms (Pl. 42-50) comprised the *Appartements du Dauphin, the father of Louis XVI., who died in 1765. The original decorations have been partly preserved. Some of the best portraits of the 18th cent. have recently been hung here. The following are specially noteworthy. — Room I (Pl. 42). To the left of the entrance, 4416, 4415. *Largillière*, Portraits of himself and his family, and himself alone. On the right, *A. Coypel*, Louis XIV. receiving the Persian delegates. — Room II (Pl. 43). Over the fire-place, *Nogaret*, Bust of Coustou. To the right of the entrance, 4381. *Belle*, Maria Anna Victoria, Infanta of Spain; *C. Van Loo*, 4379. Elizabeth Farnese, 4378. Philip V. of Spain. Main wall, 4376. *Belle*, James Stuart; *3659. *Rigaud*, Louis XV., infant-king. On the left, *P. D. Martin*, 178. Coronation of Louis XV. at Rheims, 173. Departure of Louis XV. after the 'bed of justice' (1715). Astronomical clock by *Passement*. — Room III (Pl. 44). Right, *Raoux*, Mme. Boucher; 4380. *C. Van Loo*, Family of Philip V. Main wall, 4409. *Largillière*, Le Pelletier. Left, **Largillière*, Portrait; by the 2nd window, **Nattier*, Portraits of the artist and his family. — Room IV (Pl. 45). Right, *Nattier*, Louise Henriette of Bourbon; *3756. *Belle*, Marie Leszczinska and the Dauphin. Main wall, 3845. *L. M. Van Loo*, Portrait; left, 3885. *Tocqué*, Gresset (1709-77), the poet; 3850. *L. M. van Loo*, C. Van Loo and his family. — Room V (Pl. 46). Right, *Nattier*, 4453. Gabrielle de Lorraine, 3801. Princess Adelaide; 3810. *Drouais the Younger*, Princess Sophie. Main wall, **Nattier*, Maria Josepha of Saxony; above, *L. M. Van Loo*, C. Van Loo; left, 4485. *Roslin*, F. Boucher, the painter. — Room VI (Pl. 47). The former library, regilded. — Room VII (Salon des Nattier; Pl. 48). Busts of Voltaire and Diderot, by *Houdon*, and of Fontenelle, by *Lemoyne*. *Nattier*, *Portraits of the daughters of Louis XV. — Room VIII (Pl. 49). Bedchamber of the Dauphin. On the right, under glass, fine Gobelins tapestry; portraits by *Van Loo*, *Tocqué*, and *Drouais*; *3791. *Natoire*, The Dauphin, son of Louis XV.; portraits of princesses by *Nattier*. — Room IX (Pl. 50). Handsome chimneypiece; 3823, 3822. *Olivier*, Fêtes given by the

Prince de Conti; 3890. *Callet*, Louis XVI.; no number, *Le Gay*, Cagliostro; 774, 775. *H. Robert*, Gardens of Versailles in 1775; 4567. *Mme. Lebrun*, Grétry, the composer; 3825. *Olivier*, Supper-party of the Prince de Conti at the Temple (p. 194). By the window, *Roslin*, Linnæus, the naturalist.

Galerie Basse (Pl. 51; formerly the Galerie Louis XIII). Right, no number, *Natoire*, Maria Josepha of Saxony; two Gobelins tapestries (Siege of Tournai by Louis XIV., 1667, and Victory of Cassel); statues of Turenne, by *Pajou*, and Condé, by *Roland*. At the windows, *Coyzevox*, Duchess of Burgundy as Diana. Left, *Coustou*, Statue of Marie Leszczinska; right, Bureau of Louis XVI., by *Roentgen; Mme. Lebrun*, *Marie Antoinette; Marie Antoinette's jewel-cabinet, in fine workmanship by *Schwertfeger*, *Thomire*, and *Gault; Houdon*, Statue of Tourville; *Mme. Lebrun*, The Dauphin and his wife. Left, *Mme. Lebrun*, *Marie Antoinette and her children.

The gallery and room parallel to the foregoing are the Vestibule Louis XIII (Pl. 32) and the Salle des Nouvelles Acquisitions (Pl. 33). The latter contains sculptures and some paintings. At the end is a silver statuette of Henri IV. by *Bosio;* on the right, Bust of President Carnot, by *Chapu;* near it, Silver statuette of Bonaparte at Brienne, by *Rochet;* in the corner, Renan, by *Bernstamm.* — In the next room (Pl. 34) and adjoining rooms are views of royal residences, by *Martin*, *Allegrain*, and *H. Robert.* — In the following corridor (Pl. 37) are busts by 19th cent. artists. — At the end, the Vestibule de Marbre (Pl. 38), at the foot of the Escalier de Marbre (p. 354), contains sculptures, including a statue of the Empress Josephine, by *Lagrange*, one of Elisa Bonaparte, by *Bartolini*, and a bust of Louis XIV., by *Warin.*

Beyond the Vestibule Louis XIII, in the Cour de Marbre (Pl. 30): *E. Detaille*, Funeral of Pasteur (1895), Review at Châlons (1896); *A. de Neuville*, Defence of Le Bourget (1870); *Roll*, Laying the foundation-stone of the Pont Alexandre III (1896; Félix Faure in the centre); *L. Dumoulin*, French iron-clads at Cronstadt (1891). Then come three Salles de Tableaux-Plans (Pl. 29-27; 1627-1814), and, finally, three vestibules (Pl. 24-22), with statues and busts of soldiers, etc.

The Gardens.

The ***Gardens** (comp. Map, p. 340), at the back of the Palace of Versailles, which are reached by the passages to the W. of the Cour de la Chapelle and the Cour des Princes, are partly at least in the same condition as when first laid out in 1667 by *Le Nôtre*, the most famous landscape-gardener of his time. A more artificial style can hardly be conceived. The chief object seems to have been to subject nature to the laws of symmetry, and to practise geometry, architecture, and sculpture upon lawns, trees, and ponds. On the other hand the grounds are interesting on account of their quaint, solemn, old-fashioned appearance, which harmonises admirably with the heavy and formal architecture of the palace, and is in perfect keeping with the notions of art which prevailed in the time of Louis XIV. The number of sculptures, in marble, bronze, and gilded lead, was enormous. Nearly 100 sculptors were employed, and though many of their works have been destroyed we can still form a very fair idea of the effect produced by such an extraordinary wealth of plastic

decoration. Towards the end of September, when the stately old trees put on their russet tints, the scene from the terrace in front of the palace is one of unusual splendour, not untinged with melancholy, and has inspired poets like Alfred de Musset and Verlaine.

The playing of the *Grandes Eaux (comp. p. 341) always attracts vast crowds of spectators. The fountains play between 4 and 5 o'clock, but not simultaneously.

The order is as follows (marked by a red line on the Plan, p. 340). First the Petites-Eaux, *viz.* those of the *Bassin de Latone*, the **Salle des Rocailles* (Pl. 1), the **Bosquet de la Colonnade* (Pl. 3), the *Bassin d'Apollon*, the *Bassin d'Encelade* (Pl. 4), and the *Bains d'Apollon* (Pl. 5). Next the Grandes-Eaux, which begin to rise about 5 o'clock, *viz.* those of the *Allée d'Eau*, the *Bassin du Dragon*, and the **Bassin de Neptune*. The jets of these are about 74 ft. in height, but they do not play for more than 20 minutes. — The display costs 8-10,000 fr. on each occasion.

Among the principal sculptured groups are those in the *Parterre d'Eau*, in front of the palace, and the *Parterres du Midi* and *du Nord* (p. 359), to the right and left. Beneath the parterres are cellars, 15 ft. in height, with the pipes used to feed the various sheets of water.

On the terrace in front of the palace are two vases, that to the N. by *Coyzevox*, that to the S. by *Tuby*, with reliefs referring to the defeat of the Turks by the imperial troops aided by Louis XIV., and to Louis XIV.'s victories in Flanders. Against the palace-wall are bronze statues of Bacchus, Apollo, Antinous, and Silenus. These and the others mentioned below without the sculptors' names are copies from the antique. The two basins in the Parterre d'Eau are surrounded by fine groups and by statues of river-gods, by *Coyzevox*, *Le Hongre*, *Regnaudin*, *Tuby*, etc.

Near the steps descending to the lower part of the garden are two large basins, the *Fontaine de Diane* to the right, and the *Fontaine du Point-du-Jour* to the left, both adorned with groups of animals in bronze and other good sculptures.

To the right: Two lions fighting with a boar and a wolf, by *Van Clève;* Noon or Venus, by *G. Marsy;* Evening or Diana, by *Desjardins;* Air, by *Le Hongre*. To the left: Bear and tiger, Stag and dog, by *Houzeau;* Daybreak, by *G. Marsy;* Spring, by *Magnier;* Water, by *Legros*.

This point commands a survey of the façade of the palace. — Beyond the Parterre du Midi two flights of marble steps, 103 in number and 22 yds. in width, descend to the *Orangery*, built in 1684-86 by Mansart. The orange-trees, numbering about 1200, are dispersed throughout the gardens in summer. One of them is said to date from 1421. Farther on is the large *Pièce d'Eau des Suisses*, excavated by the Swiss guards of Louis XIV. At the end is a poor equestrian statue of Louis XIV., by Bernini, transformed by Girardon into a Marcus Curtius. Beyond the pond extends the *Bois de Satory*.

The former *Potager du Roy*, or vegetable-garden, founded by the famous *La Quintinie* (1626-88), the gardener of Louis XIV., near the Pièce des Suisses on the side next the town, was converted in 1873 into a *School of Horticulture*, whose graduates are eagerly sought after both at home and abroad.

At the foot of the steps which descend opposite the Parterre d'Eau is situated the large *Bassin de Latone*, constructed by *B. Marsy*, consisting of several steps of red marble, on which

there are gilded frogs, lizards, and tortoises spouting water against a fine group in white marble of Latona with Apollo and Diana. According to the myth, Latona having besought Jupiter to chastise the peasants of Lycia for refusing her a draught of water, the god metamorphosed them into frogs. Grouped round the basin are numerous statues and hermæ. On the left, Melancholy, by *La Perdrix;* the rest are mostly copies from the antique.

We proceed straight on by the *Tapis-Vert*, a long lawn leading to the *Bassin d'Apollon*, with a group of the sun-god in his chariot (popularly known as the 'Char Embourbé'), environed with tritons and dolphins. The figures, by Tuby, after Le Brun, are in lead. This basin (127 yds. by 90 yds.) is one of the chief of the 'Petites-Eaux'. — The cruciform *Grand Canal*, about 1 M. in length, extends on the N. to near the *Grand Trianon* (on the right; p. 359).

To reach the *Trianons* hence we follow the Allée d'Apollon to the right, beyond the railing, as far as the Avenue de Trianon, where the entrance (p. 359) is situated. The other avenues are not open all the way. — Near the beginning of the Grand Canal, at the end of the Allée de la Reine, is a small *Café-Restaurant* (déj. or D. 3 fr.).

As we proceed towards the terrace from the Bassin d'Apollon we notice the **Bosquet de la Colonnade* (Pl. 3; restored), containing several basins of marble beneath a marble colonnade of 32 columns and adorned in the centre with the *Rape of Proserpine, in marble, by Girardon (1699), after Le Brun. Farther on, the *Salle des Marronniers* (Pl. 2), with statues of Antinous and Meleager, and busts after the antique. Then the *Bosquet du Roi*, with several statues (open May 1st-Oct. 31st, after 10 a.m.); the *Bassin du Miroir;* and the *Bassin de l Hiver*, with Saturn and small satyrs, by Girardon. Farther up, in the same walk leading to the terrace, the *Bassin de l'Automne*, with a Bacchus and small satyrs, in lead, by the brothers Marsy. Near it is the *Bosquet de la Reine* (open like the Bosquet du Roi, see above), where Cardinal de Rohan (p. 180) is said to have met the lady who passed herself off as Marie Antoinette in connection with the unfortunate affair of the diamond necklace. Near the Bassin de Latone are the *Salle de Bal* or *des Rocailles* (Pl. 1), and, lastly, the *Quinconce du Midi*, with terminal figures after Poussin. A band frequently plays here in summer.

On the N. side, or to the left of the Tapis-Vert as we re-ascend, are the *Bassin d'Encelade* (Pl. 4), where the giant (by *G. Marsy*), half-buried beneath Etna, spouts forth a jet of water 74 ft. in height; and the *Obelisk* (Pl. 4), a fountain deriving its name from the form of the *Cent Tuyaux*, or hundred jets of water. In the walk ascending in the middle is a basin with *Flora and Cupids*, by Tuby. Next the Tapis-Vert lies the *Bosquet des Dômes*. Farther up is the *Quinconce du Nord*, with terminal figures after Poussin. The *Bassin de l'Eté*, the second basin in the walk ascending in the middle, has a *Ceres and Cupids*, by Regnaudin. — The **Bosquet des Bains d'Apollon* (Pl. 5; open like the Bosquet du Roi, see above),

to the right, the most interesting of all, was remodelled in 1778 after Hubert Robert. A grotto in it contains a group of Apollo attended by nymphs, by Girardon and Regnaudin. The two groups of the Steeds of Apollo, at the sides, are by Guérin and the brothers Marsy.

The *Etoile*, to the left of the walk and almost opposite this bosquet, has four antiques: Mercury, Urania, a Bacchante, and Apollo; a Ganymede after the antique; and a Minerva by *Bertin*. In the *Rond-Vert*, higher up, are four antiques: Faun, Pomona, Ceres, and Hygieia.

We now return to the *Parterre du Nord*, beside the Parterre d'Eau (p. 357), which also is adorned with copies of antique bronzes and original statues.

Beginning at the fountain of Diana (p. 357) at the top: Europe, by *Mazeline;* Africa, by *Cornu;* Night, by *Raon;* The Earth, by *Masson;* Pastoral Poetry, by *Granier*. At the foot, and skirting the parterre: Five terminal figures; then, Autumn, by *Regnaudin;* America, by *Guérin;* Summer, by *Hutinot;* Winter, by *Girardon;* Satiric Poetry, by *Buyster;* Asia, by *Roger;* The Phlegmatic, by *Lespagnandelle;* Epic Poetry, by *Drouilly*. — In the centre is the *Fontaine de la Pyramide*, by Girardon.

Beyond the Parterre du Nord, to the N., is another sloping parterre, at the beginning of which is the *Bath of Diana*, a square basin, with lead-reliefs of Diana and her nymphs bathing, by Girardon; adjacent are statues of The Choleric, by Houzeau, and The Sanguine (flute-playing faun), by Jouvenet. Then the *Allée d'Eau* or *des Marmousets*, consisting of 22 groups, with three children in each, in basins, and supporting goblets whence the water descends into the *Bassin du Dragon* (the dragon by the brothers Marsy, restored in 1890 by Tony Noël), and thence to the **Bassin de Neptune*, the largest in the grounds. The latter is the fountain that plays last; evening displays, with coloured lights, are sometimes given here. It was completed in 1684, but the sculptures which adorn it date only from Louis XV.'s time: in the middle, Neptune and Amphitrite, by the elder Adam; on the right, the Ocean, by Lemoyne; Proteus guarding the flocks of Neptune, by Bouchardon; at either end, a dragon bearing a Cupid, by Girardon.

Near the Bassin de Neptune is the *Bosquet de l'Arc-de-Triomphe* (Pl. 6), with a statue of France between Spain and Germany, by *Coyzevox* and *Tuby*. The other statues have been brought hither from 'bosquets' which are now dismantled.

To the E. of the Bassin de Neptune is an exit giving on the Rue des Réservoirs (p. 341; tramway to the railway-stations, see p. 341); to the W. is an exit to the Avenue de Trianon.

The Trianons.

The Avenue de Trianon is the principal approach to the Trianons, which adjoin the park of Versailles on the N., $^3/_4$ M. from the palace and $1^1/_2$ M. from the station of the Rive Droite. Tramway to the Allée St. Antoine (see p. 341), then through the railing in front of the station and down the avenue opposite.

The **Grand Trianon**, a handsome villa of one story, was erected by Louis XIV. for Madame de Maintenon in 1687-88, from plans

by *J. Hardouin-Mansart*. It occupies the site of the hamlet of Trianon, purchased in 1663 by the king, who was fond of coming here and entertaining a select circle with dinners, balls, sports, and comedies. The attractive interior is adorned with paintings by Mignard, Le Brun, Boucher, Rigaud, Van Loo, Coypel, etc., and other works of art. Entrance at the end of the Allée de la Reine, on the left. Admission up to 6 p.m. in summer; little time is allowed for a close inspection.

The Salon des Glaces contains a table with a top made of a single piece of oak, over 9 ft. in diameter. The 4th room (Salon de Famille) has portraits of Louis XV. and Marie Lesczinska, by *J. B. Van Loo*. The 'grand vestibule' in the middle portion is adorned with a marble group by *V. Vela* (1862), representing the Union of France and Italy. In this room Marshal Bazaine was tried and found guilty of treason, the Duc d'Aumale presiding, in 1873. In the following room: *Etex*, Olympia deserted (marble). Two rooms farther on we notice four vases in Sèvres porcelain imitating Japanese ware; a Sèvres clock; on the chimneypiece, an antique cameo in oriental alabaster with a relief (Sacrifice to Pan); paintings by *Bon Boullongne*, *N. Coypel*, and others. The handsome malachite vases in the next room were presented to Napoleon I. by the Czar Alexander I. Then comes a room with four pictures by *Boucher*: Neptune and Amymone, Venus and Vulcan, Fortune-teller, and Fishing. The apartments in the wing on the left, called the *Trianon-sous-Bois*, are not shown. — Finally, we pass through Napoleon I.'s apartments, where we see (in the drawing-room) a table of Roman mosaic given him by Pope Pius VII.

The Garden of the Grand Trianon is open to the public like the rest of the grounds. We enter it by a door to the right of the façade, or from the garden of the Petit Trianon, behind the Salon de Musique (p. 361), to the left. The little cascade here, called the *Buffet de l'Architecture*, in three tiers of red marble, with basins of white marble and statuettes and ornaments in gilded lead, was designed by J. H. Mansart. The *Plafond de Mansart*, or *Le Miroir*, to the left, with two dragons and four groups of children, is by Hardy.

To the right of the Grand Trianon is a Musée des Voitures (open at the same times as the Trianon). It contains eight state-carriages, *viz.* those used by Napoleon I. at his coronation, as first consul, and at his second marriage; *Coronation-carriage of Charles X., restored by Napoleon III. for the baptism of the Prince Imperial; carriage used at the baptism of the Comte de Chambord and the marriage of Napoleon III.; carriage used at the baptism of the King of Rome; ambassador's state-carriage; carriage used by the Czar and Czarina in Paris in 1896. Round the room are gala-harness and historic sledges, *e.g.* those of Marie Antoinette, with panels by *Watteau*; Mme. de Pompadour, a dainty fancy shaped like a shell; Mme. de Maintenon, in keeping with her more austere tastes, and supported by a tortoise; and Marie Lesczinska. Here also are the sedan-chairs of Louis XIV., Louis XVI., Marie Antoinette, etc.

The **Petit Trianon**, a little to the N.E. of the other, erected for Mme. Dubarry by Louis XV. in 1766 from the plans of *Gabriel*, was a favourite resort of Marie Antoinette and the Duchess Helen of Orleans. The Empress Marie Louise also stayed there sometimes. It is decorated in the Louis XV style with the exception of a few rooms which were altered for Marie Antoinette. Admission as to the Grand Trianon.

Antechamber. Paintings by *Natoire*. — Dining-room, where Louis XV. used to give his 'petits soupers'. Traces of the trap-door through which

the tables appeared, ready-laid, may still be seen. Paintings by *Pater;* portraits of Louis XVI., by *Callet*, and Marie Antoinette, by *Roslin*. Ballets danced at Schœnbrunn by Marie Antoinette when she was still an archduchess. — A tasteful staircase with a handsome lantern ascends to the first floor. Queen's study. The paintings over the door and above the mirror are by *Natoire* and *Lépicié*. — Drawing-room. Harpsichord of 1790; paintings by *Pater;* ostrich's egg, painted by *Lebel;* vases in petrified wood. — Boudoir. Bust of the queen in Sèvres china, broken at the Revolution and afterwards restored. — Bedchamber. Portrait of Louis XVII. (?), by *Mme. Lebrun* (?; more probably a copy after *Kocharski*).

The 'Jardin Français', to the left, through which the Petit Trianon was entered, contains the 'Pavillon Français', built under Louis XV., and containing a large summer dining-room.

A visit should be paid to the *Garden of the Petit Trianon, with its 'Hamlet' (usual entrance by the door on the right of the court). It was laid out in the English style for Marie Antoinette and contains some fine exotic trees, planted by B. de Jussieu. A turning to the right, by the rivulet, leads to a 'Temple of Love', with a Cupid after *Bouchardon* (original in the Louvre, p. 114), and other remains of the original garden.

The *Hamlet* (restored in 1899), as the nine or ten rustic cottages grouped round an artificial lake are called, was built by *Mique* and *H. Robert* in 1782-86 for the court-ladies who wished to indulge in the idyllic life which became the fashion in consequence of J. J. Rousseau's book, 'Le Devin du Village' (see p. 197), or Village Soothsayer. There are a 'maison du Seigneur', another for the 'bailli' or bailiff, a 'parsonage', a 'mill', a 'boudoir', a 'dairy-house', a 'tour de Marlborough', the Duke's name being frequently in French mouths at that time, a 'keeper's house', and a 'farmhouse'. — The walk on the other side of the lake leads back to the vicinity of the château, where there is a 'Salon de Musique', with an ornamental pond, rockeries, etc.

Not far from Versailles, at *La Boulie*, is a *Golf Course* (see p. 43).

From Versailles to St. Germain-en-Laye. — 1. By the *Chemin de Fer de Grande-Ceinture*, 14 M., in 3/4-1 hr. (fares 2 fr. 5, 1 fr. 60, 1 fr. 25 c.). — The train starts from the Gare des Chantiers (p. 341), threads a tunnel nearly 1/2 M. long, and passes near the Pièce d'Eau des Suisses (p. 357). Fine view of the palace on the orangery side.

4 M. **St. Cyr** (4253 inhab.), with a celebrated military school founded in 1806, attended by 750-800 pupils from 16 to 20 years of age and furnishing 400 officers to the army every year. The school occupies the 'Maison d'Education' established here by Mme. de Maintenon, for which Racine composed his 'Esther' and 'Athalie'. St. Cyr is also reached by tramway from Versailles. — 5 1/2 M. *Bailly*. — Beyond (7 M.) *Noisy-le-Roi* the train enters the Forest of Marly (p. 364). Short tunnel, beyond which we enjoy a fine view, to the right, of the forest. — At (8 1/2 M.) *St-Nom-La-Bretèche-Forêt-de-Marly* we join the line from Paris to St. Germain viâ Marly (p. 363).

2. By the *Chemin de Fer de l'Ouest*, as far as Bécon (comp. p. 332), and thence by the line to St. Germain (p. 362), in 1 1/2 hr. (through-fares 1 fr. 60, 1 fr. 35 c.).

From Versailles to Rambouillet, Chartres, and Dreux, see *Baedeker's Northern France*.

24. From Paris to St. Germain-en-Laye.

The two principal attractions of *St. Germain* are the View from the terrace and the Museum of Antiquities, open on Tues., Thurs., and Sun. (p. 367).

The *Steamboat Journey* from Paris is pleasant but much longer (3½ hrs., return 4 hrs.) than the railway route (see below). The steamer, named the '*Touriste*', starts in summer from the Pont-Royal (left bank) at 10.30 a.m., and leaves *Le Pecq* at 5 p.m. (in Sept. 4 p.m.); fare 3, in the reverse direction 2, return-fare 4½ fr. Déj. on board 4 or 6, D. 5 or 7 fr.

A. By the Direct Railway.

13 M. *Chemin de Fer de l'Ouest.* Trains start from the Gare St. Lazare (p. 208; booking-office upstairs in the central portion) at 35 min. past each hour. — The journey occupies 30-50 minutes. Fares 1 fr. 50, 1 fr. 5 c.; no reduction on return-tickets, which, however, are available for the line viâ Marly-le-Roi (p. 363).

From Paris to (3¾ M.) *Asnières*, see p. 331. From this point to (5½ M.) *La Garenne-Bezons* there are two distinct lines, with different stations, which the trains follow alternately. To the left diverges the line to Versailles. The St. Germain railway passes numerous villages and country-houses. — 5½ M. *La Garenne-Bezons.* The village of *Bezons*, 1¼ M., distant, on the right bank of the Seine, contains a 15th cent. church and a château of Louis XIV.'s time. The road to Bezons passes *Petit-Nanterre*, with its large *Reformatory.* — The line to Rouen, Havre, and Dieppe (see p. 432) diverges to the right. Fine view on the left, where Mont Valérien (p. 339) is conspicuous.

7½ M. **Nanterre** is an old country-town (14,140 inhab.), where, according to tradition, Ste. Geneviève, the patron-saint of Paris, was born in 422 (p. 279). Annual pilgrimage on Sept. 16th. About ⅓ M. from the station, by the main street, to the left, is the church, dating from the 13-14th cent., but extensively restored and altered in the 17th century. Near it, in the courtyard of a school, is the miraculous well of St. Geneviève. A 'Rosière' festival is held here on Whit-Monday. In the Place de la Fête is a fountain with a bronze figure of a reaper in memory of J. B. Lemaître, a benefactor of the town. — Steam-tramway, see p. 364.

8¾ M. **Rueil** (p. 364). The station is about ½ M. from the centre of the town (steam-tramway, p. 364). — The train crosses the Seine, which is divided here by an island into two arms.

9½ M. **Chatou** (*Hôt.-Restaurant du Soleil d'Or; Café-Restaurant de l'Hôtel-de-Ville;* others near the station) is a village of 4514 inhabitants. The pretty country from Chatou to Le Pecq is a favourite summer-retreat of the Parisians and abounds in villas. The church (restored) was founded in the 13th century. The Square de la Mairie is adorned with a bust of the Republic. On the river-bank is an 18th cent. château designed by Soufflot. — On the other side of the railway is the modern village of *Croissy*, 1½ M. from *Bougival* (p. 363).

An omnibus plies in summer to Croissy (30 c.), Bougival (30 c.), and Louveciennes (see below).

10½ M. **Le Vésinet** (*Cafés-Restaurants de la Gare* and *du Chalet*, near the station), a modern village (pop. 5414) built for the most part in an old park.

12 M. **Le Pecq** (pop. 1791), on the slope of the hill below St. Germain, with two châteaux (Grandchamps and Rocheville) and a chalybeate spring. In the cemetery is the monument of the composer *Félicien David* (1810-76), by Millet and Chapu. Omnibus to Montesson, 30 c. Lift to the terrace of St. Germain (p. 369; up 15 c., down 10 c.). Steamboat, see p. 362.

The train now recrosses the Seine, here divided into two arms by an island, and ascends a steep gradient passing over a viaduct and through two tunnels to (13 M.) *St. Germain-en-Laye* (p. 366).

B. Railway viâ Marly-le-Roi.

24 M. *Chemin de Fer de l'Ouest*, from the Gare St. Lazare, as above in 1½-1½ hr. (fares 1 fr. 80, 1 fr. 20 c.). Return-tickets, see p. 362.

From Paris to (9½ M.) *St. Cloud*, see pp. 331, 332. — Beyond (10½ M.) *Garches* (associated with the sortie from Montretout, p. 333) the train passes the château of *Villeneuve-l'Etang* (now a branch of the Institut Pasteur, p. 326), the racecourse and park of *La Marche* (steeple-chases), and the *Hospice Brezin*. Tunnel. — 12½ M. *Vaucresson* (pop. 1016). Another tunnel. To the left, the stud-farm of M. Ed. Blanc and the *Château of Beauregard*. We then obtain a good view, to the right, of the valley of the Seine and St. Germain-en-Laye.

14½ M. *Bougival-la-Celle-St-Cloud* (pop. 3547), prettily situated near the beautiful forest of La Celle-St-Cloud. Bougival lies about ¾ M. below the station (see p. 362). To the left is the Aqueduct of Marly (see below). Tramway from Marly to Rueil (station opposite the bridge). — 15 M. *Louveciennes* (1252 inhab.), a village with numerous large villas and a church of the 13th cent., partly rebuilt, with a painting (St. Geneviève) by Mme. Lebrun. — The train now passes through a tunnel and some cuttings, and crosses the road and tramway-line from Rueil to Marly-le-Roi (p. 364) by a viaduct 930 ft. long and 145 ft. high. Good view of St. Germain.

16 M. **Marly-le-Roi** (560 ft.; pop. 1568), once noted for its château, built by Louis XIV. in 1679-90 and destroyed in 1793. The remains include the *Abreuvoir*, a large basin near the tramway-station, and parts of the extensive garden-walls. The small *Park*, the nearest entrance to which is at the end of the avenue ascending to the right from the Abreuvoir, affords a pleasant walk. The main avenue ascends to the *Aqueduct of Marly*, constructed under Louis XIV. to bring to Versailles the water raised by the hydraulic machine at Marly (p. 365), but never completed. The *Villa Montmorency*, at the top of the village, with its array of ten sphinxes in

red granite, belongs to M. V. Sardou, the dramatic author. — The *Forest of Marly* contains the shooting-preserves of the president of the republic (visitors are requested to shut the gates after them), besides a stud and a racecourse.

17½ M. *L'Etang-la-Ville* (Restaurant Yvon; Hôt.-Restaurant Au Pavillon-Bleu), a small village situated in a valley, has an interesting church of the 11th, 12th, and 15th centuries. We reach the Forest of Marly from this point in ¼ hr. by turning to the left; but the next station, (18½ M.) *St-Nom-La-Bretèche-Forêt-de-Marly*, is within the forest itself. Here the line joins the *Grande Ceinture* line. Fine view of St. Germain to the right. — 20½ M. *Mareil-Marly*. Beyond the next station, *Fourqueux*, to the W., is the *Forest of St. Germain*. From (22½ M.) *St-Germain-Grande-Ceinture*, 1 M. from the château, the line makes a wide curve to (24 M.) *St-Germain-Ouest*, the terminus, beside the château (p. 366).

C. By Steam Tramway.

11½ M., in 1½ hr. (fares 1 fr. 65, 1 fr. 15, return 2 fr. 70, 1 fr. 85 c.). The cars start from the Place de l'Etoile at 15, 30, and 45 min. past each hour, returning from St. Germain at 14 and 44 min. past each hour. Ticket-office to the left as we leave the *Métropolitain* station, behind the Arc de Triomphe.

The steam-tramway quits Paris by the Avenue de la Grande Armée and the Porte Maillot (p. 230), traverses *Neuilly* (p. 218) by the Avenue de Neuilly, crosses the Seine, and at the top of the Avenue de la Défense-de-Paris turns to the left. — 2 M. *Courbevoie* (p. 332), near the bridge of Neuilly. — 2½ M. *Rond-Point de la Défense*, near the *Monument de la Défense de Paris* (p. 332). — 3½ M. *Rond-Point des Bergères*, a stopping-place not far from the railway-station of Puteaux (p. 332). We cross the plain to the N. of Mont Valérien (p. 339).

4¾ M. *Nanterre* (p. 362), to the S.E. of the village.

5½ M. **Rueil** (*Hôtel du Lion-d'Or; Café-Restaurant Matte*, at the corner of the road and the Avenue du Chemin-de-Fer mentioned below), a small town with 11,013 inhab., enjoyed considerable importance under Louis XIII. owing to the splendid château (now demolished) that Richelieu possessed there, and was famous at the beginning of the 19th cent. for its proximity to the château of La Malmaison. The church may be reached either by the Rue de Maurepas, which continues the Avenue du Chemin-de-Fer beyond the road, to the S., or by turning to the left as we leave the tramway-station (Rueil-Ville), and then to the right by the Rue de l'Hôtel-de-Ville. The *Church*, in the Renaissance style (restored in 1857), contains the monuments of the Empress Josephine (p. 365) and her daughter Queen Hortense (d. 1837), mother of Napoleon III., with statues by *Cartellier* and *Bartolini*. The handsome organ-loft is by *Baccio d'Agnolo* of Florence (15th cent.). The relief, in bronze-gilt, over the high-altar came from the chapel of La Malmaison.

Railway Station, 1/2 M. to the N.W., see p. 362. A branch *Steam Tramway* runs thence to connect with that from Paris.

6 1/2 M. **La Malmaison,** noted for its *Château*, is about 1/3 M. to the S.W. of the tramway-station.

The château, which was built in the middle of the 18th cent. and remodelled by Percier and Fontaine, is celebrated as the residence of the Empress Josephine, who withdrew there after her divorce in 1809 and died there in 1814. Napoleon bade farewell to his family here before starting for St. Helena. Maria Christina, Queen of Spain, occupied the château until 1867. The domain itself has been cut up into lots, but the Cour d'Honneur, the garden of Bonaparte, and part of the lawns and of the stream still remain. Intending visitors should apply to M. Osiris (p. 212), who purchased the estate and presented it to the nation in 1900. The interior decoration has been entrusted to the painter *Jambon*. The rooms shown are those of the empress, hung with purple velvet, her dressing-room and bath-room, and Bonaparte's bedchamber. The guest-rooms and the apartments of Prince Eugene and Queen Hortense, together with the communicating gallery, are to be fitted up as a *Musée de l'Empire* (not yet organised). Behind the château are two obelisks brought from Egypt by Bonaparte.

7 M. *La Jonchère.* A road ascends hence to the right to La-Celle-St-Cloud (1 1/2 M.; p. 363), skirting the château of La Jonchère, which belonged to Louis Bonaparte. The tramway next passes a fine grove of chestnuts, and a wood (to the left) with the *Etang de St. Cucufa.*

8 M. **Bougival** (*Hôtels-Restaurants Pignon* and *de l'Union*, on the quay), a prettily-situated village (pop. 2584) on the left bank of the Seine, much frequented by rowing parties. Part of the *Church*, which possesses a handsome Romanesque bell-tower (restored 1893), dates from the 13th century. On the opposite bank of the Seine (bridge-toll 5 c.) are *Croissy* and *Chatou* (p. 362). — Railway-station, see p. 363.

8 1/2 M. *La Machine*, a suburb of Marly, is named from the hydraulic machine by which Versailles and St. Cloud were supplied with water. The old machinery, constructed by a Dutchman named Ranneken at a time (1685) when mechanical science was in its infancy, is said to have cost 4 million francs. This apparatus was replaced in 1855-59 by a stone dyke, 6 iron wheels, and 12 forcing-pumps, by means of which the water is driven up in a single volume (ca. 25,000 cubic metres per day) to the reservoir, situated 3/4 M. from the river and 505 ft. above it. Visitors are admitted (fee). On the other side of the river is the model *Jersey Farm*, belonging to M. Hugo (ferry).

At (9 1/2 M.) *Port-Marly* the tramway-line quits the banks of the Seine.

A branch of the steam-tramway to (1 1/4 M.) *Marly-le-Roi* (p. 363) ascends to the S., passing under the *Viaduct of Marly* (p. 363).

The main line follows the highroad to St. Germain, on the S. side of which it ascends, traverses the Place Royale and the Avenue Gambetta, turns to the left into the Rue Thiers, skirting the palace, and halts in the Place du Château. — 11½ M. *St. Germain-en-Laye.*

ST. GERMAIN-EN-LAYE.

Stations. *Gare de l'Ouest* (Pl. D, E, 3; lift from the arrival-platform to the level of the exit, 10 c.); *Gare de Grande Ceinture* (Pl. A, 2; see p. 361).

Hotels-Restaurants. *Pavillon Henri IV et de la Terrasse (Pl. E, 3), at the beginning of the terrace (p. 369), of the first class, à la carte, with a 'salon historique', a domed ceiling painted by Tournier (1863; Apotheosis of Louis XIV.), and a bust of Offenbach, by Franceschi; Pavillon Louis XIV et Continental (Pl. a; D, 2), Rue d'Alsace, at the beginning of the forest, of the first class (closed in winter), déj. 4, D. 6 fr., or à la carte; Prince de Galles (Pl. c; D, 3), to the right of the church; Ange-Gardien, De France (Pl. d and e; E, 4), Rue de Paris 74 and 63, near the barracks, déj. 2½, D. 3 fr. — Pension Leconte, Rue Franklin 3, pens. from 5 fr.

Restaurants. *Aigle-d'Or*, Rue du Vieil-Abreuvoir, déj. 2½ fr. incl. wine, good; *Targe*, Rue au Pain 83, at the corner of the Rue de la République, déj. or D. 2½ fr. (also pastry-cook). — **Cafés.** *Café du Débarcadère*, Place du Château; *François Premier*, Rue de la Surintendance, etc.

Cabs (in the Place du Château). Within the barriers, per drive 1¼ fr., on Sun. and holidays 1½ fr.; per hour 2 and 2½ fr. Beyond the barriers, within a radius of 15 kil. (9½ M.), 2½ and 3 fr. per hour; 'indemnité' for return if the carriage be dismissed outside the barriers.

Steam Tramway. To Paris, see p. 364. To (3¼ M.) *Poissy* (p. 432), in 25 min.; dep. from St. Germain (Rue de la République, behind the church) at 15 min. past the hour, from Poissy at 44 min. past the hour.

Post & Telegraph Office (Pl. P and T), Rue François-Bonvin (Pl. C, D, 3); branch-office opposite the theatre in the Place du Château.

Protestant Church (Pl. D, 2), Avenue des Loges.

St. Germain (280 ft.), a quiet town with 17,297 inhab., is noted for its beautiful situation and healthy air, which as far back as the 12th cent. caused it to be a favourite summer residence of the kings of France. It is much frequented in summer by Parisians, and there are a number of English residents.

The **Château** (Pl. E, 3) owes its origin to a fortress built on this site by Louis le Gros (1108-37) to command the Seine. The pretty Gothic chapel, which is still in existence, was built by St. Louis. During the wars with England the castle was destroyed. It was restored by Charles V., but the present building, whose gloomy strength contrasts strikingly with the cheerful appearance of other contemporaneous edifices, dates from the time of Francis I., who here celebrated his nuptials with Claude, daughter of Louis XII. It was designed by *Pierre Chambiges* and *Guillaume Guillain*. Henri II. began another château, completed by Henri IV.; but this was destroyed in 1776, with the exception of the Pavillon Henri IV (see above). Louis XIV. was born here in 1638, and he retired hither after the death of his mother Anne of Austria (p. 89) in order to escape from the uncongenial atmosphere of Paris. Finding the space inadequate, however, he constructed the sumptuous palace of Versailles (p. 343). The château was afterwards occupied for 12 years by the exiled king James II., who died here in 1701 and was inter-

FORET DE ST GERMAIN
Parc à la Fourragère
Etoile d'Aven
Etoile des Neuf Routes
Route des Loges
Terrasse
Porte Dauphine
Ph. Louis XIV
Ph. Vaubau
Gare de Ceinture
Avenue de ceinture
Rue de Pontoise
Sous-Intendance
Pl. de Pontoise
Orphelinat
Par terre
Rond Point des Statues
Rosarium
Allée de Tous XIV
Cimetière
Usine à Gaz
la Grande Ile
Ascenseur
Pavillon Henri IV
Ancien Cimetière
Abattoir
Nouvel Hospice
Hôt. de Ville
Gare de l'Ouest
Château
Pl. Lamant
Pl. du Marché Neuf
Marché
Théâtre
Caserne de Grammont
Manège Royale
Cas. de Luxembourg
LE PECQ
Pont du Pecq
Eglise
Rue de Buzot
ST GERMAIN-EN-LAYE
1 : 18.000
0 50 100 200 300 400 500 Mètres
P. & T. - Poste et Télégraphe.
Rue de Poissy
Rue de Paris
Rue de la Vilette
Rue de Versailles
Rue de Pologne
Rue de Fontaine
Rue de Mareil
Rue Voltaire
Rue Pardevol
Rue de Pierre
Rue de la Salle
Rue de la Pompe
Rue de la Surintendance
Rue de Poissy
Rue de Paris
Rue du Pecq
Rue de Fourqueux
Rue de Marly
Rue de Berlaimont
Rue de Montesson
Rue de Mareil
Rue de Pierre
Rue de Pologne
Rue de Fontaine
Rue de la Vilette
Rue de Versailles
Rue de Buzot

red in the church. Napoleon I. converted it into a school for cavalry-officers, and it was afterwards used as a military prison. The restoration of the château, which was begun in 1862 by E. Millet, is now in the hands of MM. Lafollye and Daumet.

The *Musée des Antiquités Nationales, which the château now contains, embraces an interesting collection of objects ranging in date from the dawn of civilisation in France to the period of the Carlovingians. The museum is open to the public on Sun. from 10.30 a.m., on Tues. and Thurs. from 11.30 a.m., to 4 or 5 p.m., and to strangers on other days (Mon. excepted) by special permission. The exhibits are provided with explanatory notices, and there are also a good catalogue (1½ fr.) and an illustrated guide (1 fr.) by the curator *M. Sal. Reinach* (1898), besides two illustrated catalogues (5 fr. each) of the quaternary epoch and the Roman bronzes, and one of the Musée Chrétien (early-Christian objects; 2 fr.). — 'Vestiaire' optional.

Ground Floor. — The principal entrance is through the court, on the left, but in winter and in rainy weather admission is by a small door in the vestibule to the left, which opens on Room S. (see below).

The Chapel, to the right of the court, contains the *Musée Chrétien:* Early-Christian and Gallo-Roman sculptures and inscriptions (4-9th cent.); casts (a few originals) of Christian sarcophagi from the S. of Gaul, pagan types (heads of Medusa, etc.) assimilated to Biblical subjects: 46,206. Baptism, 27,108. Jonah and heads of Medusa, 46,198. Christ and the apostles, and the three sarcophagi of SS. Francovée, Quiterie, and Seurin (so-called); *20,580. Christian altar of the 5th cent. (at the end, left), adorned with doves, lambs, and the cross flanked by the letters α and ω. On the walls are Christian funeral inscriptions and a few Jewish inscriptions with the six-branched candlestick.

Rooms S and *R*, to the left of the principal entrance: Casts of bas-reliefs and of the medallions from the Arch of Constantine at Rome; casts of sarcophagi and statues of Gauls; models of Roman engines of war (others farther on), pirogues, etc. — *Rooms A, B,* and *C*, to the right of the entrance: Casts of bas-reliefs from the Arc d'Orange and the Julian tomb at St. Remy, near Arles. Room B also contains a medallion of a mosaic found at Autun in 1830, representing Bellerophon and the Chimæra (restored at Sèvres). — *Rooms D, E,* and *F* are not yet open (E will be devoted to ancient pottery and D to millstones, etc.). We now return to the entrance, and ascend the handsome brick and stone staircase to the entresol.

Entresol. *Room XIX* (the last on the right). Gallic mile-stones and geographical inscriptions. — *Room XX.* Celtic and Roman inscriptions; sepulchral stones (cippi) — *Room XXI:* Gallic mythology (interesting). By the end-wall, to the right of the door, 24, 414. Cernunnos, a god in an attitude resembling that of Buddha (relief). Middle window, three-headed deities in stone and bronze. Last window but one, 17,321. Altar; behind it, to the left at the extreme end window, 35,224, 26,248, etc., Reliefs and effigies of Epona. — *Room XXII*, on the other side of the staircase. Sculptures relating to the Roman legions in Gaul. — *Room XXIII.* Building materials, etc. — *Room XXIV.* and adjoining passages. Cinerary urns, coffins, etc. — *Rooms XXV & XXVI.* Sculptures illustrating Gallic costumes, arts, and pursuits. In the latter room, entrance-wall, left: 8276. Gauls making fans (similar to Japanese fans); 23,920. Gallic veterinary surgeon (?) bearing on his arm a 'hipposandal', or shoe for sore hoofs (found at Nancy); 20,364. Roman bireme (or galley) from the time of Augustus; 24,437. Stele of Blussus, a Rhine boatman (original at Mayence.)

First Floor. Rooms I-III, to the right, contain objects of the prehistoric or bone and flint period. *Room I:* Cut flints and fossilised bones

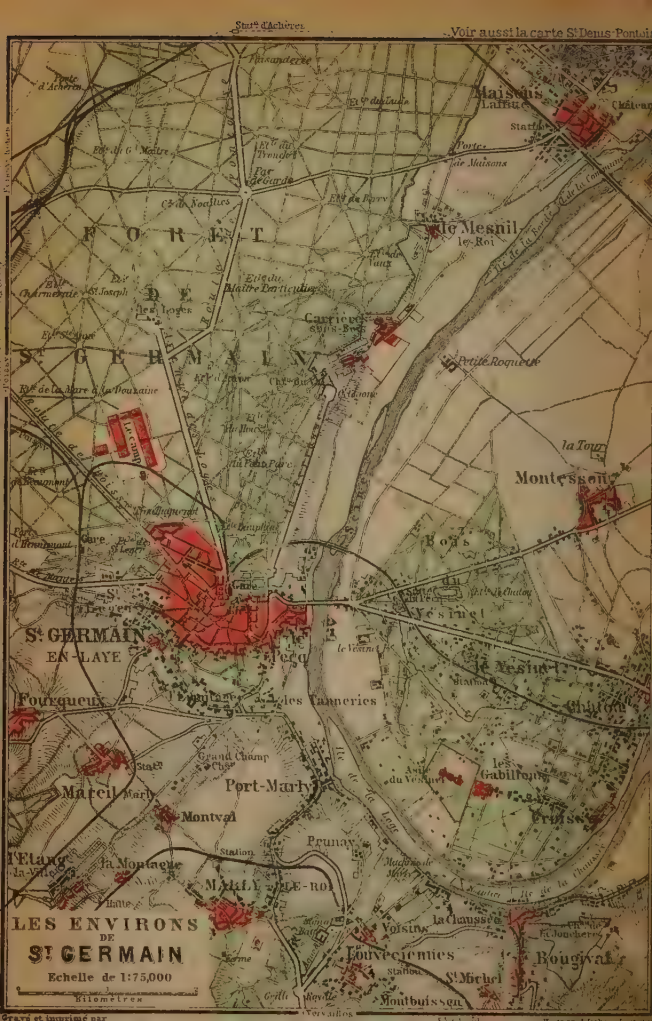
of animals either altogether extinct or no longer found in France. Cases 1-15 contain objects found in alluvial deposits and the open country; Cases 16-33 contain tools and ossifications from caverns, the first shelter of primæval man. In Case 12, between the second and third windows, are different types of flint implements (from St. Acheul, in the Somme department). Case 18. Coloured pebbles, curious harpoons, *Ivory figurines discovered by M. Piette (see below) in the cave of the Mas d'Azil (Ariège). Cases 22, 25, 26. Bones of reindeer with pictorial carvings, curious specimens of prehistoric art. In the middle, casts of the heads of the woolly rhinoceros (R. tichorinus), cave-lion (Felis spelæa), great cave-bear (Ursus spelæus), urus (Bos primigenius), and the so-called Irish elk (Megaceros hibernicus); also a tusk and a molar of the mammoth (Elephas primigenius). On the end-wall is a map of Gaul at that period. By the right-hand windows are fragments from the bottom of a cave in Périgord, with fossilised bones, bits of stone knives, and remains of food. — *Room II.* Megalithic monuments and implements of the polished-flint period. Models of dolmens and 'menhirs' (1/20 of the real size), the former being used as burial-places and the latter as memorial-stones; objects found in dolmens; plan of the Lines of Carnac, in Brittany; implements and ornaments in bone, earthenware, stone, and ivory. — *Room III.* Dolmen from the tumulus of Gav'rinis, Brittany, and casts of the unexplained characters from the tumulus. To the left of the mantelpiece is a collection of flint arrow-heads.

Adjoining this room is the *Galerie de Mars* or *Salle des Fêtes*, occupying the whole height of the first and second stories. It is in process of restoration (closed). This room is also called the *Salle de Comparaison*, as it will contain objects from different countries, more especially copies of antiquities found in Italy, Germany, Sweden, Denmark, Egypt, Persia, Russian Armenia, the Caucasus, Cyprus, Greece, Asia Minor, America, Oceania, and N. Africa. — At the end is a painting of The Stone Age, by *Cormon*. The antique subjects on the walls are by *Hellouin*, *Penguilly l'Haridon*, *Faivre*, etc.

Returning to Room III, we ascend thence by a short staircase adjoining the Galerie de Mars (open the door) to the —

Second Floor. — To the left, in the turret, is the *Salle de Numismatique* (not numbered), containing Gallic, Gallo-Roman, and Merovingian coins, trinkets, Merovingian pottery and arms, fibulæ, and glass (in the 1st central case). The 6th case contains Merovingian fibulæ and other objects in bronze, gold, and glass. Characteristic features of the barbaric art of this epoch are the inlaying of gold on glass and the use of precious stones. — *Room IV.* Lacustrine and flint period: polished flints, bones and other objects from the Swiss lake-dwellings. — *Room V.* Objects of the bronze period. In the (10th) glass-case in the centre are about a thousand different articles found in a vault at Larnaud (Jura). — *Room VI.* Gallic antiquities of the early historic period. Tumuli (burial-places), weapons in iron and bronze objects of other kinds, found in tumuli. In the 2nd case (l. of the entrance), Gallic helmets; in the 20th (in the middle) and some of the following cases, fine bronze vases, bracelets, torques, etc.

Room VII, on the other side of the staircase. Continuation of the Gallic antiquities: burial-places of the *Marne*; fibulæ and torques in bronze; weapons, etc., of iron; black, brown, and grey terracotta vessels. — *Room VIII.* Objects from the burial-ground of Chassemy, in the department of Aisne; vases; weapons; torques. — *Room IX.* Specimens of Gallic tombs; reconstruction of a *Burial in a chariot, found at La Gorge-Meillet (Marne), with the chief below and an attendant above. The original objects found in this tomb are in Case 2, to the left. — *Room X.* Gallic tomb from La Cheppe (Marne), with a skeleton of a warrior. — *Room XI (Salle Moreau).* Objects found in Gallic, Roman, and Merovingian cemeteries from the district of Fère-en-Tardenois. To the left of the entrance, mosaics from Autun and Ancy; Gallic swords. Left wall, vases, etc. At the end, mosaics from the villa discovered at Ancy: stag, elephant, etc.; large Gallic sword with gold hilt; fibulæ in the form of parrots, studded with garnets and other stones. Right wall, Roman amphoræ; swords. Central case, Glass, including necklaces. To the right of the entrance, flint arrow-heads; keys; nails. —


Voir aussi la carte St Denis-Pontoise
Maisons Laffitte
Station
Porte de Maisons
Porte d'Achères
Faisanderie
Et. du Trouchet
Par de Garde
Et. de Berry
Et. du Maître Particulier
Et. de Vaux
Et. du Maître
Et. de Noailles
FORET DE St GERMAIN
Le Mesnil le-Roi
Ile de la Borde
Carrière sous-Bois
Petite Roquette
Et. de la Mare à la Douzaine
Le Camp
Et. du Pont Parc
Et. de Beaumont
Gare
Bois du Vésinet
Et. de Chatou
St GERMAIN EN-LAYE
le Pecq
le Vésinet
Fourqueux
les Tanneries
Chatou
Grand Champ
Port-Marly
Asile du Vésinet
les Gabillons
Mareil
Marly
Montval
Prunay
Station
l'Etang la-Ville
la Montagne
MARLY-LE-ROI
Ile de la Chaussée
Voisins
la Chaussée
Louveciennes
Bougival
St Michel
Montbuisson
Grille Royale
Versailles
LES ENVIRONS DE St GERMAIN
Echelle de 1:75,000
Kilomètres
Gravé et imprimé par

Room XII. Roman pottery (not yet arranged). — One of the rooms on this floor is devoted to a collection of Objects from the *Reindeer Epoch*, presented by M. E. Piette, and consisting of singularly realistic carvings and graffiti on reindeer horns and mammoth bones, including drawings of a woman with a reindeer and a woman with a hood, from Mas d'Azil (Ariège).

FIRST FLOOR. *Room XIII.* Roman conquest of Gaul. To the left, Roman soldier armed with the pilum; in the centre, large relief-plan of *Alesia* (the modern Alise-Ste-Reine, in the Côte-d'Or department), and of the siege of that town by Cæsar; farther on, models of Cæsar's besieging-works and of objects found in the excavations at Alise. Models of other works of Cæsar: bridge on the Rhine, works before *Uxellodunum* (perhaps the modern Puy-d'Issolud, in Lot) and before *Avaricum* (Bourges); model of a Gallic wall and articles found at Mont-Beuvray, the *Bibracte* of Cæsar, to the W. of Autun; arms, projectiles, and other articles relating to Roman warfare; medals, etc. — *Room XIV.* Gallo-Roman pottery; vases and figures. — *Room XV.* Pottery; vases with red glazing and reliefs; extensive collection of glass; large collection of fibulæ and other bronze articles, including pincers, needles, etc., in the turret at the corner. — *Room XVI.* Pottery. Objects in bone, etc. — *Room XVII.* Bronzes and Gallo-Roman vases. In the glass-cases: No. 1. Interesting bronzes from Neuvy-en-Sullias. No. 2. Excellent bronze head of a horned river-god (of the Achelous type). No. 3. Vases and animals in bronze; 31,618. Wrestlers (from Abbeville). Nos. 4-18. Gallo-Roman vases, some with inscriptions. No. 5. Bronze mirrors, rings, etc. No. 7. Silver vase with reliefs, strainers, spoons, etc. Nos. 9-15. Lamps, scales; above, Jupiter in bronze (Evreux). No. 19. Keys, chest with bronze lock, handles. Nos. 20-21. Knife-handles of carved bone, clasps. No. 22. Toothed wheels of bronze and lead, spatulas, pins, needles, etc. in bone. No. 23. Buttons, drain-pipes, bronze bits. No. 25. Padlocks, etc. In the centre is a bronze lamp-stand found at St. Paul-Trois-Châteaux (Drôme). On the mantelpiece, a bronze bust of Julius Pacatianus, from Vienne. By the window, female head in ivory (Avignon).

The *Church* of St. Germain (Pl. D, 3), situated opposite the château, contains a simple monument in white marble, erected by George IV. of England to the memory of James II. (p. 366). The monument was restored by order of Queen Victoria. — In the small *Place* to the right of the façade of the château is a bronze statue (by Mercié) of *Thiers* (1797-1877), who died at St. Germain.

The *Hôtel de Ville* (Pl. D, 3), in the Rue de Pontoise, near the station, contains a small library and collection of old pictures on the second floor (open daily, except Mon., 10-12 and 1-4). — In the adjoining square is a *Statue of the Republic*, by Granet.

The *Terrace (Pl. E, F, 2, 1) of St. Germain, beyond the castle and the adjoining 'parterre', extends for $1^1/_2$ M. along the edge of the forest at a height of 200 ft. above the Seine. It was constructed by *Le Nôtre* in 1672, and commands a magnificent survey of the valley, the winding river, and the well-peopled plain. The middle distance resembles a huge park sprinkled with country-houses. In the 'parterre', to the left of the railway-station, is a marble statue of Agrippina, by *Maillet*, and on the other side, near the terrace, one of Vercingetorix, a reduced copy of the statue at Alise-Ste-Reine (see above). Below the terrace appears Le Pecq (lift; see p. 363) beyond which is Le Vésinet. Montmartre is visible on the horizon, and to the right, the Eiffel Tower, but the rest of Paris is concealed

by Mont Valérien. Farther to the right, on the hill, is the aqueduct of Marly (p. 363). Beyond Le Vésinet are the hills on which lies Montmorency. — A band plays in the kiosque on the terrace on Sun. in summer at 3.30, and on Tues. and Thurs. at 8.30 p.m.

The beautiful **Forest** of St. Germain is about 11,000 acres in extent, being 6 M. long from S.W. to N.E., and 2½-4½ M. broad from S.E. to N.W. The main avenue leads to (2 M.) *Les Loges*, a school for daughters of members of the Legion of Honour holding the rank of non-commissioned officers or a position corresponding thereto (comp. p. 376). Near it is held the popular *Fête des Loges*, which begins on the Sunday after Aug. 25th and lasts ten days. The Pontoise road, striking to the right beyond Les Loges, leads to (3 M.) *Achères Station* (see below and the Map). It crosses half-way the road from Poissy to Maisons-Laffitte (p. 381), and passes farther on near the *Faisanderie*. — The *Château du Val* (17th cent.), near the N. end of the terrace, is also worth seeing.

From St. Germain to *Versailles*, see p. 361.

From St. Germain to Maisons-Laffitte, 10½ M., railway (*Grande Ceinture*) in 35-45 min. (fares 1 fr. 90, 1 fr. 30, 95 c.). A tramway also plies to Poissy (see below), with a branch to (4¼ M.) Maisons-Laffitte (p. 381). — The railway describes a wide curve through the Forest of St. Germain. — 2½ M. *St-Germain-Grande-Ceinture* (p. 364). — 5 M. *Poissy*, see p. 432. — 8 M. (4½ M. by the road) *Achères*, see p. 382. — 10½ M. *Maisons-Laffitte*, see p. 381. — The railway continues to the left to (6 M.) *Argenteuil* (p. 380), viâ *Houilles* and *Sartrouville* (on the main road) and *Val-Notre-Dame*.

25. From Paris to St. Denis and Enghien. Montmorency.

Chemin de Fer du Nord. — The trains between Paris and these places follow the *Ligne Circulaire* between the *Gare du Nord* and the *Gare St. Lazare* (18 M.). Three trains or more every hour ('trains-tramways'). To St. Denis, in 8-14 min. (fares 80, 55, and 35 c.; return 1 fr. 20, 85, and 55 c. To Enghien, in 15-25 min. (2 fr., 1 fr. 45, and 95 c.).

St. Denis may also be reached by Tramways having 'correspondance' with the omnibuses: From the *Opéra* (*T N F*; see Appx. p. 32); from the *Madeleine* (*T N E*; Appx., p. 32); from the *Châtelet* (*T Z*; Appx., p. 31); from the *Trinité* (Appx., p. 35; going on to *Epinay*, p. 377); and from the *Porte Maillot* (*T N A E*; Appx., p. 32). The journey (uninteresting) takes about ¾ hr.; fares 60 or 30 c.

We start from the Gare du Nord (p. 204). — 1¼ M. *La Chapelle-Nord-Ceinture* (Pl. B, 22), beyond the huge goods-station of the Chemin de Fer du Nord, where the line is crossed by the Chemin de Fer de Ceinture (see Appx., p. 39). A little beyond the fortifications the railway to Soissons viâ Crépy-en-Valois (p. 397) diverges to the right. — 2½ M. *La Plaine-St-Denis*. The 'trains-tramways' also stop at *Le Landy* and the *Pont de la Révolte*.

4½ M. **St. Denis.** — **Hotels.** Hôtel du Grand-Cerf (Pl. a; C, 3), Rue de Paris 29 and Place aux Gueldres, with restaurant à la carte;

St DENIS-PONTOISE.
1:150,000
Kilom.
PONTOISE
Bethemont
Chauvry
Bouffemont
Frepillon
Bois de Maubuisson
St Ouen l'Aumône
Montarcy Fe
Ressancourt
Forêt de Montmorency
Ezanville
Bois Poile
Taverny
Pierrelaye
Eragny
Domont
Ecouen
St Prix
St Leu
Taverny
Piscop
Montlignon
Andilly
St Brice
les Bruyères
Bois de Boissy
le Plessis-Bouchard
Chennevières
la Patte d'Oie d'Herblay
Margency
Conflans
Herblay
les Tuileries
Ermont
Eaubonne
Sarcelles
Montigny
Soisy
Montmorency
Groslay
Franconville
Deuil
Montmagny
Cormeilles en Parisis
St Gratien
Enghien
la Frette
Sannois
la Vache Noire
Pierrefitte
Villetaneuse
Stains
Epinay
Maisons
Sartrouville
ARGENTEUIL
Champions
Val Notre-Dame
le Mesnil-le Roi
Gennevilliers
St DENIS
Colombes
Houilles
Bezons
Seine Fl.
Digue de Gennevilliers
Forêt de St Germain
Dieppe
Mantes
Pontoise
Conflans-Fin d'Oise
Poissy
Villers-le Bel
Creil, Chantilly
Noisy le Sec
Crépy-en-Valois

Hôtel de France (Pl. b; B, 3), Rue de la République 60, with restaurant and confectionery; Hôtel du Commerce, Place aux Gueldres 1 and Rue de Paris 27. — *Café de l'Industrie*, Rue du Chemin-de-Fer 27; *Café de Paris*, Rue de la République 20.

Tramway Stations (see p. 370). Those of the Opéra and Madeleine lines (coming from Paris) are at the Barrage (Pl. C, 1); the cars traverse the town from S. to N., passing the Rue de la République (Pl. C, 3), where passengers alight for the (½ M.) cathedral (to the right). The station for the return journey is in the Rue de la République, 3 min. from the cathedral (at the corner of the Rue de Paris).

Post & Telegraph Office (Pl. P & T; B, C, 3), Rue de la République 61 and Avenue de Paris 110.

Admission to the Tombs. At 9.5, 10.5, 11.5, 12.5, 12.35, 1.35, 2.30, 3.5, 3.35, 4.5, 4.35, 5.5, and 5.30 on week-days; Sun. and holidays 11.5 (unless they clash with a novena or 'neuvaine', in which case the hour is 3 p.m.). Visitors give a fee to the guide. Adm. to the treasury and crypt, 50 c. (free during the festival of St. Denis, 9-17th Oct.).

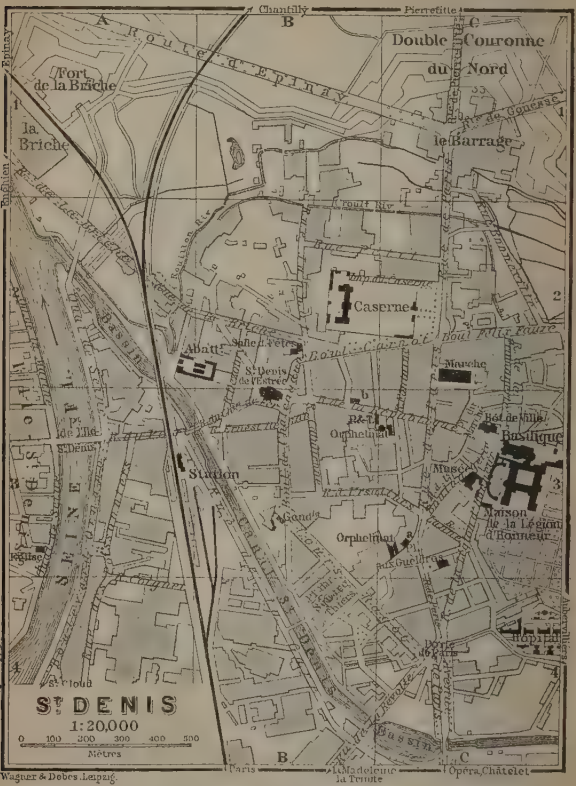
St. Denis, a prosperous industrial town of 68,808 inhab., with building-yards, chemical factories, etc., is situated near the right bank of the Seine, on the Canal St. Denis (p. 236) and the rivers *Croult* and *Rouillon*. It is chiefly celebrated as the burial-place of the kings of France.

The importance of the town dates from the foundation of its Benedictine abbey by Dagobert I. (d. 638). Under the Carlovingian dynasty the monks of St. Denis are found concerning themselves with political as well as with spiritual matters. When *Pepin the Short* took possession of the throne of France in 751 he sent *Fulrad*, Abbot of St. Denis, to Rome, to procure the papal confirmation of his title. Three years later *Pope Stephen II.* took refuge here from the Lombards, and anointed Pepin's sons *Charlemagne* and *Carloman*. Here, in presence of his nobles, Pepin handed over his dominions to his sons before he died. The members of the house of Capet also favoured this abbey. *Louis VI.*, whose best adviser was the penetrating, sagacious, and liberal abbot *Suger* (1121-52), solemnly adopted the *Oriflamme* ('auriflamma', from its red and gold colours), or standard of St. Denis, as the banner of the kings of France. It was suspended above the altar, whence it was removed only when the king took the field in person. Its last appearance was on the unfortunate day of Agincourt (p. xvi). *Abélard* (p. 181) dwelt in this abbey during the 12th cent., until he became abbot of Paraclete near Nogent-sur-Seine. During the absence of *Louis VII.* on a crusade in the Holy Land (1147-49) Suger became the administrator of the kingdom, and used his power to increase the dependence of the nobility on the throne. Among the other merits of this renowned abbot is that of having collected and continued the chronicles of the abbey. The *Maid of Orleans* hung up her arms in the church of St. Denis in 1429. In 1593 *Henri IV.* abjured Protestantism in this church, and in 1810 *Napoleon I.* was married here to the Archduchess Marie Louise.

The railway-station (Pl. A, B, 3) is ¾ M. from the cathedral (omnibus, 15 c.). To reach the latter we cross the *Canal St. Denis* (p. 236) and follow the Rue du Chemin-de-Fer, and then the Rue de la République. At the beginning of the latter stands the parish church of *St. Denis de l'Estrée* (Pl. B, 2, 3), in the style of the 13th cent., built by Viollet-le-Duc in 1864-68. We then cross the Rue de Paris, which intersects the town from N. to S. To the left is the *Hôtel de Ville* (Pl. C, 3), in the Renaissance style, built in 1883.

The *Cathedral or *Basilique* of St. Denis (Pl. C, 3), converted into a parish church in 1895, traditionally occupies the site of a

chapel erected about the year 275 above the grave of St. Dionysius, or St. Denis (p. 209). *Dagobert I.* (p. 371) substituted a



church for the chapel, and also built an abbey, where he and his successors were buried. Several later reconstructions took place one at the hands of *Pepin the Short* (d. 768). The *Abbot Suger* (1121-52)

decided to build on a more magnificent scale, discarding all but the crypt and a few columns of the former structure. Suger's building marks the beginning of the Gothic tendency in architecture, the development of which from the Romanesque style can, to a certain extent, be traced here. In the façade round and pointed arches alternate, whereas in the other portions Gothic arches only are found. The choir, consecrated in 1144, is surrounded by radiating chapels, a feature of the Romanesque style, and at the same time exhibits the Gothic buttress-system in an advanced stage of development. A thorough restoration, necessitated by the instability of the foundations and also by a fire, was carried out from 1230 onwards by the abbots *Eudes Clément* and *Mathieu de Vendôme*, whose leaning to the Gothic style was still more marked. The upper part of the choir, the whole of the nave, and the transept were entirely rebuilt. During the 14th cent. additional chapels were erected in the N. aisle and in the E. wall of the S. transept. St. Louis (d. 1270) was the first to erect monuments to his ancestors in the choir, and it became the custom to raise a memorial in the sacred edifice to every king on his death. The honour was afterwards extended to princes and other illustrious persons. Under the Revolution the cathedral was sacked and the tombs were desecrated (1792-93). The costly restorations effected by Napoleon I., Louis XVIII., and Louis Philippe were in bad taste; but under Napoleon III., who in 1859 entrusted the work of restoration to *Viollet-le-Duc*, one of the greatest Gothic architects of modern times, it regained much of its ancient magnificence.

The *West Façade* formed part of the building consecrated by Abbot Suger in 1140. It contains three recessed portals decorated with sculptures, which, however, were freely and somewhat unskilfully restored in the 19th century. Those of the central portal represent the Last Judgment, and the Wise and Foolish Virgins; those of the S. portal, St. Denis in prison, after a painting in the Louvre (p. 138), and the Months; and those of the N. portal, St. Denis on his way to Montmartre and the signs of the Zodiac. The bronze doors are all modern. The battlements along the top of the façade were erected for defensive purposes during the 14th century. Behind them rises the high-pitched roof of the nave, surmounted by a statue of St. Denis. On the right and left are two towers, one of which (the left) does not rise higher than the battlements. — The statues of princes and the Martyrdom of St. Denis on the portal of the N. transept are in better preservation.

The Interior consists of nave and aisles, crossed by a simple transept. Length 354 ft., breadth 130 ft. The dim twilight of the *Vestibule*, which dates from Suger's time and is borne by heavy columns, forms a striking contrast to the airy and elegant *Nave* of the 13th cent., with its slender columns, its triforium, and its thirty-seven large windows, each 33 ft. high. The stained glass

is nearly all modern, except that in the Lady Chapel. The *High Altar*, and the altar behind it, known as the 'Confession de St. Denis' (with the relics of the saint), are modern imitations of the style of the 13th century.

The Church of St. Denis is chiefly important and interesting as the Burial Church of the French Kings, nearly all of whom from *Dagobert I.* are interred here with their families (comp. p. 373). The monuments, damaged during the frequent alterations of the church and more especially during the Revolution, were replaced in 1816 with the aid of the fragments preserved by A. Lenoir (p. 285), and were restored by Viollet-le-Duc. They now form an imposing collection of French mediæval and Renaissance sculpture. Visitors are, unfortunately, allowed too little time to study details, but casts of some of the finest tombs may be seen in the 'Musée de Sculpture Comparée', at the Trocadéro (p. 226). — Hours of admission, see p. 371.

N. Side. **Tomb of Louis XII.* (d. 1515) and his consort *Anne de Bretagne* (d. 1514), executed in 1516-32 by the *Juste* family, of Tours. This is a shrine in the Renaissance style, with open arcades resembling those of the Visconti monument at the Certosa near Pavia. The king and queen are represented twice: below on the sarcophagus in a recumbent posture, executed in a rude, realistic manner, and again in a kneeling attitude above. Beneath the arches are statues of the Twelve Apostles. At the corners are allegorical figures. On the pedestal are small reliefs of the entry of Louis XII. into Milan (1499), his passage of the Genoese mountains (1507), his victory over the Venetians at Agnadello (1509), and their final submission. — Then, to the right, a fine **Spiral Column* by *Barth. Prieur*, commemorating Henri III. (d. 1589). Behind it is another column with three genii, by *Jean Picart* and *Giov. della Robbia*, which contains the heart of Francis II. From this point we see, to the right of the high-altar, the tomb of *Dagobert I.* (d. 638), an interesting monument of the 13th cent., with curious allegorical reliefs representing the king's soul leaving his body and its reception in heaven, a recumbent statue of Dagobert (modern), and erect statues of Sigebert, Dagobert's son (modern), and *Queen Nantilde (13th cent.). The adjacent coloured Madonna (14th cent.) was brought from the church of St. Martin-des-Champs. — To the left, **Tomb of Henri II.* (d. 1559) and his queen *Catherine de Médicis* (d. 1589), the masterpiece of the architect *Pierre Lescot* and the sculptor *Germain Pilon*, executed in 1564-83. This tomb, of white marble, is in the same style as that of Louis XII., with twelve columns and twelve pillars. The deceased are represented twice: by nude marble figures on the tomb and by bronze figures in a kneeling posture above the entablature. At the corners are bronze statues of Faith, Hope, Charity, and Good Works, by *Ponce Jacquiau*. The reliefs are by *Regnaudin* and *Roussel*. Behind are monuments of the family of Valois. — We now ascend some steps.

Choir. To the right of the steps are the *Tombs of Blanche and Jean*, the children of St. Louis, interesting works in embossed and

enamelled copper. The former was originally in the abbey of Poissy (p. 432), the latter in the abbey of Royaumont. — Above, to the left, is another monument to *Henri II.* and *Catherine de Médicis* (see p. 374): recumbent marble figures on a bronze couch. It is said that in her old age the queen disapproved of the nude figures on the other monument, and caused these robed and elderly effigies to be executed. — The chapels round the choir, which we now pass, contain no monuments; but the Lady Chapel has ancient stained-glass windows, a mosaic pavement dating from the 12th cent., and sculptured scenes from the life of Christ. — Opposite the sacristy is the interesting *Tomb of Frédégonde* (d. 597), of the 11th or 12th cent., which was formerly in the Church of St. Germain-des-Prés. The figure of the queen is represented by a kind of mosaic, formed of small pieces of differently coloured marble, the shape being outlined by thin strips of copper.

The SACRISTY, to the S. of the choir, was adorned in the 19th cent. with ten paintings relating to the history of the abbey. — On the left is the TREASURY, now containing little that is not modern. Chief among the ancient relics are a copper altar-piece, in repoussé work, of the 12th cent., and a gilt copper cross (divided lengthwise into two sections), dating from the 13th century. — On quitting the sacristy we descend sixteen steps on the left to the S. transept, and thence by a flight of steps on the right to the *Crypt* (p. 376).

In the chapel to the right of the choir is the *Monument of Bertrand du Guesclin* (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion-in-arms, the *Constable Louis de Sancerre* (d. 1402), is close by. — Two interesting reliefs here from Ste. Catherine-du-Val-des-Ecoliers refer to a vow to erect a church of St. Catharine, taken by the 'sergents d'armes' at the *Battle of Bouvines* (1214). The fraternity of sergeants-at-arms (who discharged certain ceremonial functions at tournaments, etc.) was founded by Charles V., and this monument probably dates from a period posterior to that. — *Statue of Charles V.* (d. 1380), formerly in the Eglise des Célestins, a masterpiece of the 16th century. — *Tomb of Renée de Longueville*, a daughter of François II., Duke of Longueville, who died (1515) at the age of seven years, also from the Eglise des Célestins. Opposite are the monuments of *Philippe le Hardi* (d. 1285) and *Philippe le Bel* (d. 1314). — To the left, **Monument of Francis I.* (d. 1547), with kneeling figures of the king, his wife Claude (d. 1542), and their three children on the entablature, and scenes from the battles of Marignano and Ceresole, in relief, on the pedestal. This monument is in the same style as that of Louis XII., and is still more sumptuous. It was carried out by *Philibert Delorme.* The sculptures are by *Pierre Bontemps* (the children), *Marchand* (the recumbent figures), *Jacquiau*, etc.— **Urn*, containing the heart of Francis I., a masterpiece in the Renaissance style by *Pierre Bontemps*, representing the Arts and Sciences and adorned with exquisite reliefs. This work was originally destined

for the Abbey des Hautes-Bruyères near Rambouillet. — *Monument of Louis d'Orléans* (d. 1407) and *Valentine de Milan* (d. 1408), erected by their grandson, Louis XII., in the Eglise des Célestins, and due to Milanese artists. — *Monument of Charles d'Etampes* (d. 1336), a masterpiece of the 14th century.

The CRYPT was built by *Suger* for the bones of St. Denis and his two fellow-martyrs. The central part, under the sanctuary, is occupied by the burial-vault of the Bourbons, which was formed by Henri II. and now contains the coffins of the following royal and princely personages: *Louis XVI.*, *Marie Antoinette*, *Louis XVIII.*, *Adélaïde* and *Victoire de France*; the *Duc de Berry* and two of his children; *Louis Joseph* and *Louis Henri Joseph*, the last two princes of the house of Condé; lastly, *Louis VII.*, and *Louise of Lorraine*, wife of Henri III., which were brought from elsewhere. — Adjacent is the 'Caveau Impérial', constructed by Napoleon III. as the burial-vault of his dynasty, but quite untenanted. — In the crypt-chapels and by the external wall of the central part of the crypt are a few indifferent statues, including a *Statue of Marie Antoinette*, a kneeling figure in a ball dress, by Petitot; a *Statue of Louis XVI.*, by Gaulle; a *Statue of Diana of France*, of the 16th cent., etc.

The extensive buildings which adjoin the church belong to the old *Abbey*, which was transformed by Louis XIV. and Louis XV. Since 1809 they have been the seat of the *Maison d'Education de la Légion d'Honneur* (Pl. C, 3), a school affording a free education to 500 daughters of officers, members of the Legion of Honour, down to the rank of captain, and also of civilian members.

In the Rue de la Boulangerie, to the S.W. of the basilica, at No.15, is a MUSÉE MUNICIPAL (Pl. C, 3; open Sun. 2-5 and on week-days on application), occupying an old hospice. It is chiefly composed of objects discovered in 1900 on the site of the church of the Trois-Patrons (5-6th cent.), which stood on the N. side of the basilica.

At the entrance to the museum are two interesting mutilated statues from the Petite-Paroisse (p. 377). — ROOM I (the former chapel). Objects excavated in 1900. To the left of the entrance, Gallo-Roman stone sarcophagus; in the centre, three Merovingian sarcophagi (plaster), with skeletons, pottery, and jewelry. In a glass-case at the end are pottery with sepulchral ornamentation (5-15th cent.); Gallo-Roman antefix; Roman coins of Magnentius (of Frankish extraction; d. 353), Nero, etc.; a double Tournois (coin of Charles II.); Merovingian sword, etc. On the left, capitals, fragments of embroidered fabrics. Picture from the old chapel of the Carmelites (p. 377). This room contains some fine 17th cent. iron-work. — ROOM II (cabinet on the right). Bones found in 1900, including an enormous tibia, 20 in. long. Portrait of Mme. Roland, by *Mme. Lebrun* (?); charming crucifix in boxwood; drawings by *Parrocel*, *Delaroche*, and *Winterhalter*; curious plan of St. Denis (1575). End-cases: Ecclesiastical objects (wooden ciborium from La Vendée); police-documents of the Revolution; Roman lecythus. On the left, charters of Philippe, bishop of Beauvais (1183), and Barthélemy, bishop of Laon (1126). The cases here contain modern cameos, a chest of the 15th cent., objects excavated at Monceau-le-Neuf (Aisne), ears of corn, Gallo-Roman and Merovingian fetishes, etc. On the end-wall, Banner of the Medallists of Ste. Hélène. Central cases: Fossils, fine collection of minerals (especially amethysts). On the tops of the cases are small cannon of Louis XIV.'s time which were still in use in 1815. On the left of the entrance, Roman pottery, keys of the town of St. Denis, etc. — Part of the building, which comprised the hostelry of the Trois-Patrons, rests on curious waggon-vaults supported by pillars, beneath which flows the river Croult (apply to the custodian).

Near the Place aux Gueldres is an old 18th cent. church known as the *Petite-Paroisse*, now converted with the adjoining Carmelite convent into a *Law Court* (Pl. C, 3). Princess Louise of France, daughter of Louis XV., was the foundress of this convent, which she entered in 1770. The handsome cupola with its rose-windows rests on Ionic columns. Above the door is a Pietà; on the right and left, Christ and the scribes, Simon and the Child (apply to the concierge; fee). — The Square Thiers (Pl. B, 4) is embellished with a statue of *Vercingetorix*, by J. Bertin. — At the Porte de Paris (Pl. C, 4) stands the monument of *N. Leblanc* (d. 1806), the chemist, by Hiolle.

In the Seine, beyond the railway, is the *Ile St. Denis*, and on the opposite bank is the *Plaine de Gennevilliers*, with the village of that name, 2½ M. from St. Denis (p. 332).

From St. Denis to Enghien. — A short way beyond St. Denis the main line of the Chemin de Fer du Nord (p. 386) diverges to the right. Our line passes the *Fort de la Briche*. To the left flows the Seine. — 6 M. (from Paris) *Epinay*, a village of 3438 inhab., about ½ M. to the left of the railway (conveyance 20 c.), on the right bank of the Seine, and 1½ M. from Gennevilliers (p. 332). It is connected with Paris (Place de la Trinité), St. Denis, and Stains by tramway, and with St. Denis, Asnières (p. 331), Puteaux (p. 342), and Suresnes (p. 339) by steamboat. — Railway to Beaumont, see p. 384.

From Epinay to Noisy-le-Sec, 8 M., Grande Ceinture Railway. The chief station is (5½ M.) *Le Bourget* (p. 396). — At *Noisy-le-Sec* (9579 inhab.) the Grande Ceinture Railway joins the Chemin de Fer de l'Est. See p. 237 and *Baedeker's Northern France*.

The Grande Ceinture Railway also runs from Epinay to (3½ M.) *Argenteuil* (p. 380), skirting the Seine.

7 M. *La Barre-Ormesson*, the station for *Ormesson* (on the left) and *La Barre* (on the right), with 'dépendances' of the old *Château de la Chevrette*, the name of which recalls the memory of J. J. Rousseau and Mme. d'Epinay.

7½ M. **Enghien-les-Bains.** — **Hotels-Restaurants.** Des Bains, at the Etablissement; Quatre-Pavillons, opposite; de la Paix, Grande-Rue 50; at these three, R. from 5, déj. 4, D. 5 fr.; Gr. Hôt. d'Enghien, Grande-Rue 73, déj. 3-4, D. 4-5 fr.; Hôt. du Casino, opposite the Casino (see below), in the Av. de Ceinture, with garden.

Cafés. *Kiosque Chinois*, on the bank of the lake; *Salle des Fêtes*, with garden, Ave. du Casino; *Café du Nord*, opposite the station. — Casino, with a terrace in the form of a ship, 15 fr. per month, 45 fr. per season; 2 pers. 25 or 80 fr.; 3 pers. 30 or 90 fr. (balls, concerts, etc.). — Cursaal d'Enghien, opposite the Casino, entrance in the Grande Rue. 20 fr. per fortnight; 2 pers. 30, 3 pers. 45, 4 pers. 60, 5 pers. 70 fr.; per month, 30, 50, 75, 90, 100 fr. (Munich beer).

Thermes (in summer, from April 1st). Mineral water, 10 c. per glass; subscription for a fortnight 3½ fr., a month 6 fr.; sulphur-baths 2-5, douche 1½-4¾ fr.; less for subscribers. Over 100 baths, latest improvements, large open promenade. Temp. 50-57° Fahr. — Small Boats on the lake, 2 fr. per 'course' (2½ fr. on Sun.) and ½ fr. additional for each pers. more than one; ferry across the lake 1½ fr.

Cabs at the station: per hr. 2½ fr. (3 fr. on Sun. and holidays); to Montmorency, 2¾ or 2½ fr.

Electric Tramway every 10 min. from the station: 1. To *St. Gratien* (see below), viâ Enghien and the lake (10 and 15 c.); 2. To *Montmorency*. A tramway also runs between Enghien and La Trinité (p. 208), viâ Epinay, St. Denis, and St. Ouen.

Post & Telegraph Office, Grande-Rue 83.

Horse Races. Twice a month in summer. Adm. 3, 5, 10, 15, and 20 fr. The course is nearly 1 M. to the N.W. of Enghien (tramway).

Enghien (130 ft.), a pretty little modern town with 4067 inhab., is pleasantly situated on the banks of a wooded lake ($^1/_2$ M. long, $^1/_4$ M. broad), and near the forest of Montmorency. It enjoys some reputation for its *Sulphur Springs*, discovered in 1776, which have proved beneficial in diseases of the mucous membrane and of the skin. The *Etablissement*, at the W. end of the Grande-Rue, is well-organized. Opposite is the *Casino*. — Enghien is a great resort of Jewish families from Paris.

St. Gratien, a village situated about 1 M. beyond the lake, to the right, is uninteresting. The church contains a modern monument to Marshal Catinat (1637-1712; by Nieuwerkerke), who owned the château behind the church, and two pretty groups of children in bronze, by Mme. Bertaux. Tramway, see below.

From Enghien to Montmorency. — Railway (4 M.) in 8 min.; 50 or 25 c. The train passes *La Pointe-Raquet* and *Soisy*. — The Tramway (nearly 1 M.; 30 or 25 c.; see above) stops at the *Orangerie*, *St. Valéry* (both near the church), and at the *Place du Marché*.

Montmorency. — **Hotels.** Hôtel de France, at the station, R. from $2^1/_2$, B. 1, déj. $2^1/_2$, D. 3, wine $1^1/_2$, pens. 7 fr.; de la Gare, opposite; du Cheval Blanc, Place du Marché, a favourite resort of artists in the 18th cent.; Hôt.-Restaurant des Deux-Tourelles, to the left of the station. — **Cafés-Restaurants.** *Chalet des Fleurs*, at the station, déj. $2^1/_2$, D. 3 fr.; *Trois-Mousquetaires*, at the Hermitage, with a casino; *Vrai Restaurant de l'Ermitage*, Boul. de l'Ermitage (see below). — Cabs at *Heyraud's*, near the Hôtel de France; 1-3 pers. 2 fr. per hr., 3 fr. on Sun., 4 pers. $2^1/_2$ or $3^1/_2$ fr.

Montmorency, an ancient town with 5419 inhab., is a favourite summer-resort of the Parisians, chiefly owing to its beautiful forest. It is noted for its vegetable produce and cherry-orchards.

Montmorency has given its name to an illustrious ducal family, which traces its descent from the 10th cent., and has counted among its members 6 constables of France, 12 marshals, 4 admirals, several cardinals, etc. Their castle was devastated at the Revolution and afterwards pulled down.

The old town, with its steep and winding streets, and the new town with its many villas, adjoin one another. The *Church*, in the former, with its small but conspicuous spire, dates from the 14th cent. and contains the tombs of two Polish generals. In the Rue du Temple, we pass an interesting *Renaissance House*, with fine sculptures.

The names of the Avenue Emile, which ends at the station, and the Boulevard de l'Ermitage, which runs thence to the E., recall the *Ermitage de Jean-Jacques Rousseau*, which Mme. d'Epinay presented to the philosopher, and where he and Thérèse Levasseur lived from 1756 to 1757. The house is now called 'Villa du Pausilippe' (private), and may be reached from the station in 10 min. viâ the Rue Grétry (see Plan), opposite the 'Vrai Restaurant de l'Ermitage'. Rousseau lived in the house to the right of the entrance (Rue Grétry 50), which now consists of one story only, and there wrote 'Emile' and 'Le Contrat Social', and completed his 'Nouvelle Héloïse'.

To the N.E. of the Boulevard de l'Ermitage is the *Châtaigneraie*, a fine group of chestnuts, where the restaurant mentioned on p. 378 is situated.

Near the Place des Ecoles, in the old town, is a small ROUSSEAU MUSEUM, incorporated with the *Municipal Library* and open on Wed. and Thurs. 2-4. Rousseau's furniture and writing-table are shown, together with the two reading-lamps which he used at night in the open air, his death-mask by *Houdon*, views of his various residences, several busts and statues, autographs, and handsome editions of his works.

The FOREST OF MONTMORENCY, which begins at the Châtaigneraie, covers a very irregular tract, about 5000 acres in extent. The forest consists mainly of chestnuts and is dominated by the *Forts of Montmorency* and *Montlignon*, which form part of the outer fortifications of Paris. The pleasantest route, well-marked and easy to follow, ascends to the N. of the station and skirts the S. slope of the forest to (1 1/2 M.) *Andilly*. The church in this village contains copies of old pictures, one of which, Mt. Olympus, has been described by Rousseau. From the hill just above the prospect extends to the heights of Montmartre, Mont Valérien, and St. Germain-en-Laye. About 1/2 M. to the N.E., beyond the fort of Montlignon, we reach the *Croix-Blanche* (restaurant), whence we may descend by the *Carrefour du Pont d'Enghien* (café-restaurant) to (1 1/2 M.) the *Château de la Chasse*, with the scanty ruins of a castle of the 14th century. This spot is about 4 M. to the N.W. of Montmorency and nearly in the centre of the forest.

From Enghien to Paris viâ Argenteuil. — 10 1/2 M. RAILWAY in 45-50 min.; fares 1 fr. 80, 1 fr. 20, 80 c.

The train passes the lake of Enghien, embosomed in trees, on the left, and the racecourse (p. 378) on the right. Fine view on the same side. On a height in the distance rises the tower of the *Château de la Tour*, above St. Prix (see below). — 8 M. (from Paris) *St. Gratien*.

9 1/2 M. *Ermont-Eaubonne*, two villages 1/2 M. to the N.W. and 1 M. to the N. of the station respectively (with 3101 and 1889 inhab.), which were distinguished by the residence there of Mme. Houdetot, Saint Lambert, and Rousseau. An omnibus runs between Ermont and *Margency* (2 M.; 40 c.), *Andilly* (2 1/2 M.; 50 c.; see above), *Montlignon* (2 1/2 M.; 40 c.), and *Saint-Prix* (4 M.; 50 c.). The last of these pretty villages was the temporary abode of Sedaine (d. 1797), the dramatic author, P. L. Courier (d. 1825), the pamphleteer, and Victor Hugo. Railway to Pontoise and to Valmondois, see R. 26.

The line now turns to the S. Beyond (10 M.) *Sannois* the train descends between the hills of *Orgemont* (460 ft.) on the left and of *Sannois* (445 ft.) on the right (p. 380). — 12 M. *Argenteuil*, and thence to Paris, see p. 380.

26. From Paris to Pontoise.

18 1/2 or 22 M. Railway in 3/4-1 1/4 hr., either from (1) the *Gare du Nord*, viâ St. Denis, Enghien, and Ermont; or from (2) the *Gare St. Lazare*, viâ Argenteuil and Ermont; or from (3) the *Gare St. Lazare*, viâ Argenteuil and Conflans-Ste-Honorine; or from (4) the *Gare St. Lazare*, viâ Maisons-Laffitte and Achères. Fares 3 fr. 25, 2 fr. 20, 1 fr. 45 c.; return-tickets 4 fr. 85, 3 fr. 50, 2 fr. 30 c. Comp. the Maps, pp. 330 and 371.

A. Viâ St. Denis or viâ Argenteuil and Ermont. — For the two routes from Paris to (9 1/2 M.) *Ermont*, beyond which they are identical, see pp. 370-379. Ligne de Valmondois, see p. 385.

To the right, in the distance, is seen the château of *La Tour*, rising from the Forest of Montmorency (p. 379), to the left, the *Hills of Cormeilles* (p. 381). — 10 M. *Cernay*. — 11 1/2 M. *Franconville*. The station is about 1/2 M. to the N. of the village (pop. 1779), and 1 M. from Cormeilles (p. 381). We next see the *Fort of Cormeilles*, at the W. end of the chain of hills. — 13 M. *Montigny-Beauchamps*. Montigny, about 1 1/2 M. to the S.W., is more conveniently reached by the line next described. — 15 M. *Pierrelaye*. Farther on a junction-line branches off to the right towards Beaumont (p. 383). — 18 M. *St-Ouen-l'Aumône* (p. 382). — On the right we have a fine view of Pontoise. To the left our line is joined by that from Achères (see p. 381). The train crosses the *Oise*. — 18 1/2 M. *Pontoise* (p. 382).

B. Viâ Argenteuil and Conflans-Sainte-Honorine. — From Paris to (3 M.) *Asnières*, see p. 331. — On the left is the line to St. Germain (p. 362). — 4 M. *Bois-de-Colombes* (12,726 inhab.). — 4 1/2 M. *Colombes* (23,061 inhab.). — We cross the Seine.

11 1/2 M. **Argenteuil** (*Soleil-d'Or*, with restaurant, near the bridge; *Cafés-Restaurants*, at the station), an ancient town with 17,375 inhab., owes its origin to a nunnery founded in the 7th century. Theodada, daughter of Charlemagne, was one of the abbesses, and Héloïse, beloved of Abélard, chose it as her retreat. The Gares de l'Ouest and de Grande Ceinture are on the N.E. of the town. The *Church* at the other end, is a modern building in the Romanesque style, and claims to possess the seamless coat of our Lord (distinct from the seamless robe or upper garment at Trèves), which, it is alleged, was presented by Charlemagne to the ancient convent. The wine of Argenteuil is mediocre, but its asparagus is justly celebrated. — Argenteuil is the headquarters of pleasure-boat sailing near Paris. Steamboat to Paris 1 1/2 fr. Tramway to Asnières.

Below Argenteuil an *Aqueduct Bridge* carries the liquid sewage of Paris across the Seine; the *Pump*, on the left bank, raises it to the height of the plain.

The Pontoise railway then crosses the Ligne de Grande Ceinture, and diverges to the left from the Ermont line, making a wide curve to the N., and then to the N.W., traversing the vineyards of Argenteuil. To the right stretch the fortified heights of *Sannois* (440 ft.) and *Cormeilles* (545 ft.), commanding a fine view, to the W., of

the valley of the Seine. — 10½ M. *Cormeilles-en-Parisis* (omnibus to Pontoise station, 1 fr.), a large village (pop. 2624) picturesquely situated on the S.W. slopes of the hill of the same name. Near the church (13th and 15th cents.; modern tower) is a bust of *Daguerre* (1787-1851), the pioneer of photography, a native of Cormeilles (comp. p. 406). We traverse another deep cutting and two viaducts. To the right are the curious *Butte de la Tuile* (390 ft.) and *Montigny* (other station, see p. 380), prettily situated at the end of the heights of Cormeilles, about 1 M. from Herblay. The church of Montigny contains some good wood-carvings of the time of Louis XV. — 12½ M. *Herblay* (pop. 1990), a village with a conspicuous church (12th cent.), on the steep right bank of the Seine, opposite the forest of St. Germain-en-Laye.

15½ M. **Conflans-Sainte-Honorine** (*Café-Restaurant* on the Quai) is a large village (3212 inhab.) picturesquely situated on the steep right bank of the Seine. On the height are an ancient tower, the *Church* (12-16th cent.), containing the Chapelle Ste. Honorine with a shrine and relics of the saint (9th cent.), and a château. The festival of Ste. Honorine takes place on Feb. 27th. The confluence of the Seine and Oise, from which the village takes its name, is about ½ M. lower down, near the station of *Conflans-Fin-d'Oise* (see p. 382).

The continuation of the line to *Mantes* (p. 432) here diverges to the left, while our line turns to the N. — 17½ M. *Eragny-Neuville*, on the left bank of the *Oise*. Here we join the following route.

C. Viâ Maisons-Laffitte and Achères. — From Paris to (3 M.) *Asnières*, see p. 331. On the left is the line to Versailles, on the right that to Argenteuil. — 5½ M. *La Garenne-Bezons*, see p. 362. Here the line to St. Germain-en-Laye (p. 366) diverges to the left. To the right is the reformatory of *Petit-Nanterre*, and farther on are Argenteuil and the heights of Montmorency, Sannois, and Cormeilles. We again cross the Seine. — 8 M. *Houilles-Carrières-St-Denis*. The former of these villages (3824 inhab.) lies near the railway, to the right, the latter (1661 inhab.) about 1½ M. to the left. The church of Carrières contains an interesting stone altar-piece (12th cent.). To the left we see St. Germain with its terrace. — 10 M. *Sartrouville* (p. 382). To the right is the château of Maisons. We again cross the Seine.

10½ M. **Maisons-Laffitte.** — Hôtel du Soleil-d'Or, at the end of the Avenue Longueil. — Cafés-Restaurants: *Pavillon-de-l'Horloge*, at the end of that avenue; *du Parc*, behind the preceding, at the entrance to the park. — *Post & Telegraph Office*, Avenue Longueil. — *Electric Tramway* to Paris (Porte Maillot), in the same avenue, near the station. — *Omnibus* to St. Germain (p. 366), viâ Carrières-sous-Bois.

Maisons-Laffitte, so called from the former owners of its château, is a town with 6730 inhab., situated near the forest of St. Germain, on the left bank of the Seine, mostly in a park. The broad Avenue Longueil, beginning near the station, leads past the modern Mairie

and church to the *Château de Maisons* (visitors admitted; ring at the side-door), which was erected by Fr. Mansart in the 17th cent. for René de Longueil, Surintendant des Finances. Voltaire is said to have first read his 'Henriade' here. The Comte d'Artois bought it in 1777, and Napoleon I. presented it to Marshal Lannes. In 1818 the estate was acquired by M. Laffitte, the banker, who parcelled it out in building-lots, and it is now studded with the villas of Parisian financiers.

The *Race Course*, one of the most important near Paris (about 1¼ M. in length), skirts the bank of the Seine. It is reached from the château in ¼ hr. by following the avenue passing in front of the iron railing, and then bearing to the right. Visitors approaching from Paris (by tram-way) turn to the right immediately beyond the bridge. Opposite the race-course lies *Sartrouville*, prettily situated ½ M. to the right of the railway station (see p. 381). — In the vicinity is a *Golf Course* (see p. 43).

Special trains are run from Paris on race days (fares 4, 3, or 2 fr.).

We next pass through the lower part of the forest of St. Germain. — At (13½ M.) *Achères* (buffet) our line diverges to the right from those of the Grande Ceinture and Rouen, both of which pass (3 M.) Poissy (p. 432). Farther on is a station for the *Village of Achères*, beyond which we again cross the Seine, near its confluence with the *Oise*. To the left is the hill of the *Hautil* or *Hautie* (555 ft.; fine view).

16 M. *Conflans-Fin-d'Oise*, about ½ M. from the village (p. 381). Near the station the Oise is crossed by a suspension-bridge (toll 5 c.). To reach (1½ M.) *Andrésy*, we cross the bridge and turn to the left.

Our line again follows for a short distance the left bank of the Oise, passing under the lofty viaduct of the line to Mantes. The river a little farther on makes a détour of 6 M. — 19 M. *Eragny-Neuville*, where we join the line from Paris viâ Argenteuil and Conflans (p. 381). Then *St-Ouen-l'Aumône* (see p. 383). To the right is the Nord line to Paris and Beaumont; to the left the line to Pontoise, crossing the stream.

18 M. **Pontoise.** — HÔTEL DE LA GARE, HÔTEL DE PONTOISE, at the station; HÔT. DU GRAND-CERF, near the bridge; SOLEIL-D'OR. — *Cafés de la Gare* and *de l'Hôtel-de-Ville*. — *Carriages* to Cergy, Jouy-le-Moutier, Grisy, Génicourt, Géricourt, and Cormeilles-en-Vexin.

Pontoise is an ancient Gallic town with 8180 inhab., picturesquely situated on a height on the right bank of the Oise, at its confluence with the Viosne. As the capital of the Vexin (Veliocasses), it was frequently involved in the wars of the kings of France with the kings of England and the dukes of Normandy, and also in the civil struggles of later date. The only remains of its fortifications are the walls of the ancient château, which protected the town on the side next the river.

On leaving the station we see facing us, on an eminence, the *Church of St. Maclou*, with a handsome flight of steps in front of it. At the top of the steps is a marble statue, by Lemot, of *General Leclerc* (1772-1802), a native of Pontoise, husband of Pauline Bona-

parte and so brother-in-law of Napoleon I. The church is a Gothic edifice of the 12th cent., reconstructed in the 15-16th centuries. The Romanesque influence is still apparent in the choir and transept. The tower terminates in a lantern in the Renaissance style. The beautiful Flamboyant rose-window in the W. façade should be noticed. The Chapelle de la Passion, to the left on entering, contains a *Holy Sepulchre*, in the style of the Renaissance, with eight statues and groups of the Resurrection and the Holy Women. The *Stained Glass Windows* date from 1545, with the exception of those adjoining the tomb, which were executed in 1864 by Didron. Opposite the pulpit is a Descent from the Cross, by *Jouvenet*, and the choir contains some rather heavy wood-carvings of the Renaissance.

In the Rue Lemercier, not far from the Hôtel de Ville, which is on the side next the valley of the Oise, is a *Musée*, established in a small 15th cent. mansion, containing antiquities, fayence, and works by Savine, Rude, Gérard, L. Robert, P. Delaroche, etc.

The road to the left, at the end of the square, leads to the *Promenade*, at the end of which is a mound commanding a fine view. — The *Church of Notre-Dame*, in the lower part of the town, dating from the 16th cent., contains the tomb of St. Gautier (Walter), founder of the Abbey of St. Martin de Pontoise (11th cent.), a curious monument of 1146, with a statue of the saint. — The Fair of St. Martin is held at Pontoise, Nov. 11-13th. Above the station is a *Stone Bridge*, commanding a good view of the town and connecting it with St-Ouen-l'Aumône (see below). Between the two bridges is a large *Hospital*, the chapel of which has a good picture, by Phil. de Champaigne, of the healing of the lame man.

From Pontoise to *Dieppe*, viâ *Gisors*, comp. p. 432 ; and see *Baedeker's Northern France*.

From Pontoise to Beaumont.

12½ M. Railway in 30-35 min. (fares 2 fr. 25, 1 fr. 50 c., 1 fr.).

The train crosses the Oise and enters (½ M.) *St-Ouen-l'Aumône*. This station is farther from the town than those mentioned above and at p. 382. Farther on, to the right, is the *Château de Maubuisson*, on the site of the Cistercian abbey of that name, founded by Blanche de Castille in the 13th century. It includes a huge barn and a tower of the 13th or 14th cent. (at one corner of the park). — 1¼ M. *Epluches*. We again cross the Oise. — 2½ M. *Chaponval*. — 4½ M. *Auvers* (Hôt. Lebrun), a prettily-situated village (pop. 2402) with an interesting church of the 12-13th cent. (interior restored). It is much frequented by artists, especially Americans, and there is good fishing in the Oise. About 1 M. to the right, on the other bank of the river, lies *Méry* (p. 385), on the line to Valmondois. — 6 M. *Valmondois* (see p. 385).

From Valmondois to *Beaumont*, see p. 385.

27. From Paris to Beaumont-sur-Oise.

A. VIÂ MONTSOULT.

23 M. RAILWAY in 3/4-1 1/4 hr. (fares 4 fr. 35, 2 fr. 95, 1 fr. 90 c.). — Departure from the *Gare du Nord*.

This is part of the direct line from Paris to Beauvais and Amiens. — 6 M. *Epinay*, junction for the Pontoise and St. Denis line (p. 377). — 7 1/2 M. *Deuil-Montmagny*, two localities, the former (pop. 3410) on the left, at the foot of the hill of Montmorency, with a Romanesque church of the 12-15th cent. and relics of St. Eugene, the latter (pop. 1349) on the right, below the Butte Pinçon with its fort. — 9 M. *Groslay*. Between Deuil and Groslay lies the *Lac Marchais*. — 9 1/2 M. *Sarcelles-St-Brice*. The two villages (2348 and 1214 inhab. respectively) are about 2/3 M. apart (omn. 15 c., Sun. 25 c.) and both contain old churches. The train ascends the dale of the Rosne.

12 M. **Ecouen-Ezanville.** *Ecouen* (pop. 1648), to the left, possesses a handsome *Château* of the 16th cent., built by Jean Bullant for the Constable Anne de Montmorency (p. 388). It is now one of the schools for daughters of members of the Legion of Honour (comp. p. 376). Visitors are admitted on Thurs. and Sun. at 2 p.m. with a card obtainable at the chancellery, Rue Solférino 1, Paris. The *Church* boasts a 13th cent. choir and some fine stained glass. — *Le Mesnil-Aubry*, 2 1/2 M. to the N., has a Renaissance church.

7 1/2 M. *Domont* (pop. 1645), on the N. slope of the forest of Montmorency (p. 379), is crowned by a fort. The church possesses a 12th cent. apse. — 14 M. *Bouffemont*. — 15 1/2 M. *Montsoult-Maffliers*. Montsoult, 1/2 M. to the W., on the edge of the forest of L'Isle-Adam, contains an attractive château and a church of the 16th century. The church at Maffliers, on the N.W., has a 16th cent. choir.

FROM MONTSOULT TO LUZARCHES, 7 M., railway in 25 min. (fares 1 fr. 35, 90, 60 c.). — 2 1/2 M. *Belloy-St-Martin*. Belloy, to the right, contains an interesting church dating from the 15th century. *St. Martin-du-Tertre*, to the left, is picturesquely situated on an eminence on the S.E. border of the forest of Carnelle (see below). To the left is the *Château de Franconville*, mentioned below. — The train now enters a cutting, beyond which we have a fine view to the left of the valley of the Oise. — About 1 1/2 M. to the N. of (4 1/2 M.) *Viarmes* is the old *Abbey of Royaumont*, dating from the 13th cent., now a nunnery, and not open to visitors. — 7 M. **Luzarches** *(Hôtel St. Damien)*, a small and very old town (1377 inhab.) with the church of St. Damien (12-16th cent.). About 1 1/4 M. to the N.E. is the forest of Coye which extends to the forest of Chantilly (p. 394). The road passing the station leads through the town and then ascends to the S. through a wood, immediately beyond which is the (1 3/4 M.) *Château of Champâtreux*, built in the 17th and 18th centuries.

20 M. *Presles* (pop. 1238; Hôt. Paillard). To the right is seen the magnificent *Château of Franconville-sous-Bois*, rebuilt in 1877 by the Duc de Massa, with a fine park containing statuary. The nearest station to it is (1 M.) Belloy, on the Luzarches line. — 22 1/2 M. *Nointel*, with a handsome château and park. — To the left is the *Forest of Carnelle*, with many attractive walks. — The train crosses the Oise.

23 M. *Beaumont-sur-Oise*, see p. 386.

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B. Viâ Ermont and Valmondois.

25 M. Railway in 1¼-1½ hr. (same fares). — Departure from the *Gare St. Lazare.*

From Paris to (9½ M.) *Ermont*, viâ Argenteuil, see p. 380. — On the left is the line to Pontoise. — 10 M. *Ermont-Halte.* The forest of Montmorency crowns the hills on the right. — 10½ M. *Gros-Noyer.*

12 M. **St. Leu** (3156 inhab.) formerly possessed a château and park, belonging to Louis Bonaparte, King of Holland, and afterwards occupied by the last Prince of Condé, who hanged himself there in 1830. The first street to the right of the station leads to the *Church*, containing the tombs of Charles Bonaparte, father of Napoleon I., Louis Bonaparte, and two of the latter's sons. In the apse, the marble *Monument of King Louis*, by Petitot (apply to the sacristan, Grande-Rue 47). At the end of the Grande-Rue, to the right of the church, is a Place, whence a street diverges on the left to the monument of the *Prince de Condé*, a column surmounted by a cross and adorned with two angels.

12½ M. *Vaucelles.* — 13 M. *Taverny* (2743 inhab.), to the left, at the foot and on the slope of a hill adjoining the forest of Montmorency and commanding a fine view. The *Church*, halfway up the hill, dates from the 13th and 15th cent. and is one of the handsomest in the environs of Paris. Above the S. portal is a fine rose-window in the Flamboyant style. The interior contains a handsome stone altar in the Renaissance style and wood-carvings of the same period (by the S. door), representing the martyrdom of St. Bartholomew. — 14½ M. *Bessancourt*, with a church of the 13th and 15th centuries. — 15 M. *Frépillon.* — 15½ M. *Sognolles.* — 16 M. *Méry-sur-Oise.* The village (pop. 1849) is ½ M. from the station. The church of St. Denis is of the 15th cent.; the château has belonged to the Lamoignon family since 1798. Superb view of the valley. — 17½ M. *Mériel*, on the left bank of the Oise.

The ruined *Abbaye du Val*, 1 M. to the E., presents various features of interest to archæologists and others. It is reached by following the road beyond the village, and then turning to the left. The abbey now contains a manufactory, to the proprietor of which application for permission to enter must be made. The chief remains consist of an edifice of the 12th cent., with two stories, containing the refectory and chapter-house on the groundfloor and the dormitory above. At one side is an octagonal turret, in front of which is one of the walks of the old cloisters.

The railway crosses the Oise and joins the line to Pontoise.

19 M. *Valmondois*, the junction of the Pontoise line (p. 383) and of a branch-line to *Marines* and *Nesles.*

20½ M. **L'Isle-Adam** (*Ecu de France*, near the bridge), a pleasant little town of 3639 inhab. on the left bank of the Oise, which here forms two islands, and at the foot of the slopes covered by the forest of L'Isle-Adam. Its origin dates from a castle built in 1069 on the larger of the two islands and destroyed during the Revolution. The celebrated Villiers de l'Isle-Adam, grandmaster of the order of St. John of Jerusalem (d. 1534), was a scion of the family that held

this castle. — The railway-station is at *Parmain*, on the right bank, connected with the town by a bridge spanning the islets, on one of which is a private château containing some old pictures.

Following the left bank, we pass near a fountain decorated with a bust of the landscape-painter *Jules Dupré* (1812-89), by Marqueste, and reach the CHURCH, a Renaissance edifice of the 16-17th cent., restored in the 19th century. The pulpit was executed by a German artist in 1560. The choir-stalls date from the same period, while the altar-piece in carved wood (in a chapel to the left), representing the Passion, is of the 15th century. — The fine avenue to the left, beyond the church, ascends to the forest, which affords pleasant walks.

The valley now expands and ceases to be picturesque. — 21 M. *Jouy-le-Comte.* — The church of (25 M.) *Champagne*, on the left, has a fine spire of the 13th century.

25 M. **Beaumont-sur-Oise.** — HÔT. DES QUATRE-FILS-AYMON, opposite the bridge; HÔT. DU GRAND-CERF; HÔT. DU PAON. — *Café du Commerce; Café de l'Hôtel-de-Ville.*

Beaumont, a small town with 3848 inhab., lies $^1/_2$ M. from the railway, on a height on the left bank of the Oise. In the 10th and 11th cents. it had for territorial lords the Counts of Beaumont, but it was ceded to St. Louis and afterwards became an appanage of the Condés. The *Parish Church*, reached by a flight of steps, is an interesting building of the 13th cent., with double aisles surmounted by galleries. The lateral tower was finished in the Renaissance style.

Passing the church-tower, following the streets to the right, and turning again to the right at the Hôtel de Ville, we reach the *Place du Château* or *Promenade*, adjoining which is part of the old wall of the château, with round towers at the corners. The Promenade affords an extensive view of the valley of the Oise.

From **Beaumont** to *Creil* (p. 423), 19$^1/_2$ M., in $^1/_2$ hr., viâ *Bruyères*, *Boran*, *Précy*, and *St. Leu-d'Esserent.*

28. From Paris to Chantilly.

Visitors to Paris should on no account omit an excursion to *Chantilly* (on Thurs., Sat., or Sun., see p. 387), where they may wander through the château at their leisure, untroubled by any official conductor, an advantage they do not enjoy at Fontainebleau (p. 410).

CHEMIN DE FER DU NORD (station, Pl. B, 24; see p. 29), 25$^1/_2$ M., in 40-75 min. (fares 4 fr. 60, 3 fr. 10 c., 2 fr.; return-tickets 6 fr. 90, 4 fr. 95, 3 fr. 25 c.). Excursion return-tickets are issued (ticket-office No. 21) on the days when the château is open, for 6 fr. 15, 4 fr. 30, 2 fr. 80 c.; but they are available for certain trains only.

From Paris to (4$^1/_2$ M.) *St. Denis*, see p. 370. Branch-line to Enghien (Montmorency, St. Leu, etc.), see p. 377. Beyond the canal of St. Denis (p. 236) rise the fort of the *Double Couronne du Nord* and the *Fort de la Briche*, on the right and left. — 7 M. *Pierrefitte-Stains.*

9$^1/_2$ M. *Villiers-le-Bel-Gonesse. Villiers-le-Bel* (pop. 1723), 2 M.

to the W. of the station, with which it is connected by a steam-tramway (30 c.), lies at the foot of the hill of Ecouen (p. 384). *Gonesse* (pop. 2757), 2 M. to the E. of the station, has a church of the 12-13th centuries. Omn. between these villages, 30 c. (Sun. 40 c.). — From (12½ M.) *Goussainville* an omnibus (70 c.) plies to *Marcil-en-France*, 4½ M. to the N.W., with the old château of the Dukes of Gesvres. *Fontenay-lès-Louvres*, on the way thither (2½ M.), has a church of the 12-13th centuries. — 15 M. *Louvres*, with a 16th cent. church. — 19 M. *Survilliers*.

A diligence (1 fr.) plies hence to **Mortefontaine** *(Hôt. de la Providence)*, a village 4½ M. to the E., with a *Château* and fine *Park*, which belonged at one time to Joseph Bonaparte. Visitors are admitted on Sun. to the chief portion of the park.

The train now enters the *Forest of Coye*. — 22½ M. *Orry-Coye*, 11¼ M. from *Orry-la-Ville* (omnibus) to the S.E., and 13¾ M. from *Coye*, to the N.W. From the station we may walk through the wood to (15-20 min.) the Etang de la Reine-Blanche (p. 394; comp. the Map), and thence to Chantilly.

The train crosses the valley of the *Thève* by a handsome stone *Viaduct* of 15 arches, commanding a fine view. To the right are the Etang and the Château de la Reine-Blanche (p. 394). Farther on the train enters the *Forest of Chantilly* (p. 394). — To the right, as we reach (25½ M.) *Chantilly*, we notice the extensive siding for the special trains on race-days.

Chantilly.

The STATION is ¼ M. to the S.W. of the town (see Map of the Forêt de Chantilly, near the left-hand margin).

Hotels. *HÔTEL DU GRAND-CONDÉ, of the 1st class (patronised by the Jockey Club), Rue d'Aumale, opposite the race-course, R., L., & A. from 6, B. 1½, déj. with wine and coffee 5, D. with wine 7 fr.; HÔTEL D'ANGLETERRE, at the beginning of the Rue du Connétable; LION-D'OR, Rue du Connétable 44, good; PETIT-LOUIS, Avenue de la Gare 21; ALBION, Place Condé 13; DE LA GARE, DU NORD, near the station. — **Restaurant.** *Eugène Lefort*, Rue du Marché 10. (The mineral-water drunk at Chantilly comes from the local chalybeate spring of La Chaussée.) — **Cafés.** *Café de Paris*, Rue de Paris; others at the station.

Cabs. The drivers usually demand 1½ fr. to the town, and 3 fr. to the château, which is barely 10 min. drive from the station (previous bargain essential). Livery stables: *Courboin*, *Herlem*, etc.

POST AND TELEGRAPH OFFICE, Rue du Connétable, beside the Hôtel de Ville.

ENGLISH CHURCH *(St. Peter's)*; chaplain, *Rev. J. P. MacLulich*. — WESLEYAN CHAPEL, Grande Rue. — *Institute for English Stable Boys* (of whom there are 600 at Chantilly).

ADMISSION TO THE CHÂTEAU AND PARK (closed on race-days). — The château *(Musée Condé)* is open only between 1 and 5 p.m. on Sun. and Thurs. (free) and Sat. (1 fr.) from April 16th to Oct. 15th. A 'Guide du Visiteur' (80 c.) and a Catalogue of the pictures (also mentioned in the 'Guide'; 1½ fr.) are sold at the entrance. Illustrated catalogue, 6, 7, or 8 fr. — The *Park* is open all the year round on the same days, 1-5.30 p.m. in summer, 1-4 in winter.

Chantilly, a town with 4791 inhab., was famous especially in the 17th and 18th cent. as the residence of the Condés, and is now

widely known for its important race-meetings, which are held in May and October. It contains large establishments for the breeding of race-horses, in connection with which a considerable English colony has settled in the town. The silk lace to which the name of Chantilly is given is now made chiefly in the department of Calvados.

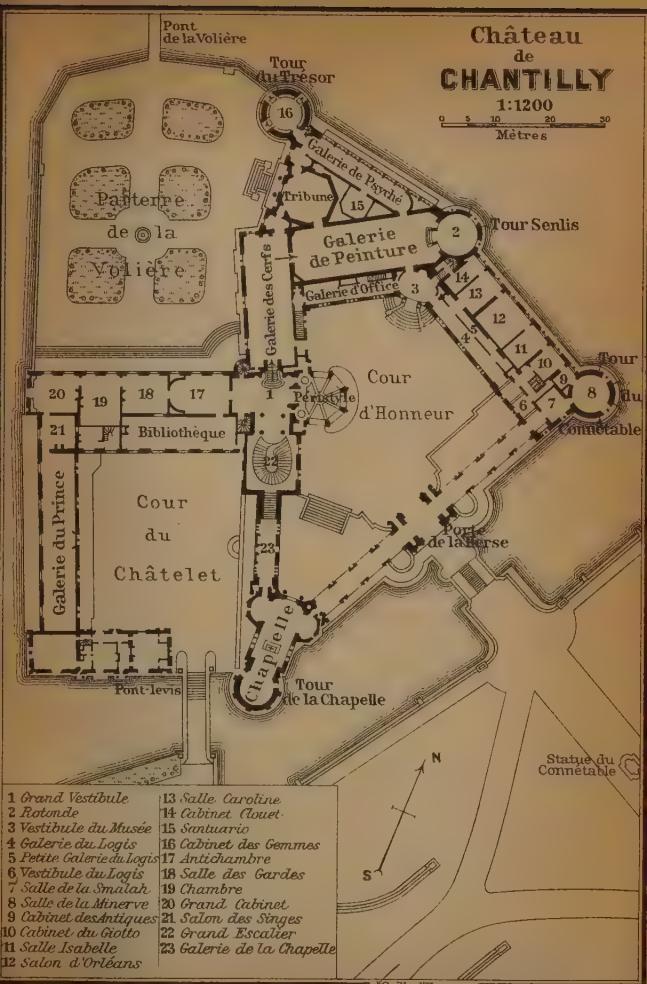
Quitting the station, we cross the Paris and Amiens road, which leads to the left to the Grande Rue. As the town, however, contains nothing noteworthy, we may proceed at once to the (1¼ M.) Château, by the Route du Bois-Bourillon, leading through the forest.

The *Pelouse*, or race-course, to the S. of the town, which we reach in ¼ hr., is about 125 acres in area, and presents a busy scene in the morning when the horses are being exercised. To the right we see the *Grand Stands*, to the left, farther on, the *Stables of the Condés* (p. 394). We may strike across the race-course to the (¾ M.) château, but the Avenue de l'Aigle, which passes behind the Grand Stands, is an easier route (comp. the Map).

A broad moat containing some ancient carp separates the race-course from the castle-grounds, which we enter through a handsome iron gate. The extensive building rising on the right is the *Château d'Enghien*, built in 1770 to accommodate the numerous guests of the Condés. Opposite is the equestrian statue of Anne de Montmorency (p. 393). The château proper rises on the left.

The ****Château de Chantilly** consists of two main divisions: the *Châtelet* or *Capitainerie*, built about 1560, probably by *Jean Bullant*, for the Constable Anne de Montmorency, and the *Grand Château*, built in 1876-82 in place of the smaller château destroyed during the Revolution. The present remarkable structure was designed by *Daumet* for the Duke Henri d'Aumale (1822-97), the fourth son of Louis Philippe, and heir to the last of the Condés. Under its roof the duke gathered the art-treasures and heirlooms of his family and the valuable collections of paintings, sculpture, furniture, and antiquities which he had amassed during fifty years, bequeathing at his death the building and its contents to the Institut de France. The *Musée Condé*, as it is now called, is one of the most important objects of interest in the environs of Paris. — Curator, M. *F. A. Gruyer*.

The history of the mediæval castle of Chantilly dates back to the 9th century. In 1495 it came by inheritance to the Montmorency family (see above), and the *Constable Anne de Montmorency* (1493-1567), who shared the campaigns and the artistic tastes of Francis I., employed *Pierre Chambiges* (p. xl) to erect a château in its place, to which the Châtelet (see above) was afterwards added. Duke Henri of Montmorency, Anne's grandson, was executed in 1632 for his connection with the rebellious duke of Orleans, and his possessions passed to his brother-in-law, Prince Henri II. of Bourbon-Condé. Under *Louis II. of Condé* (1621-86), known as the '*Grand Condé*' for his warlike exploits in Alsace, the Netherlands, and S. Germany, Chantilly became the scene of magnificent fêtes, which were suspended by the banishment of Condé in 1654 for his complicity in the wars of the Fronde, only to be renewed with fresh splendour after his return in 1660. Mme. de Sévigné describes (in her 95th letter) the gorgeous reception given here to Louis XIV. in 1671, and relates the suicide of Vatel, the prince's *maître d'hôtel*, because the fish failed to arrive in time for the royal banquet.



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Embellished by *Mansart* and surrounded by a park laid out by *Le Nôtre* in 1663, Chantilly at this time rivalled the most sumptuous royal palaces, while Racine, Molière, La Fontaine, Fénelon, and Boileau were amongst its most frequent guests. Of the buildings planned by *Louis Henri of Bourbon-Condé* (1692-1710), minister of Louis XV., only the stables (p. 394) were completed. The Château d'Enghien dates from the time of his son *Louis Joseph* (1736-1818). During the Revolution the Grand Château was demolished. The last of the Condés died in 1830 (p. 385).

The *Porte de la Herse* admits us to the *Cour d'Honneur*, where we are confronted by the *Peristyle*, the entrance to the building (sticks and umbrellas must be left). To the left of the GRAND VESTIBULE (Pl. 1) is the grand staircase (p. 392); in front is the Châtelet (p. 392). We ascend the steps on the right to the —

Grand Château. GALERIE DES CERFS or *Dining Room*, decorated with eight *Tapestries of the 17th cent., after *Van Orley* ('the Hunts of the Emperor Maximilian'). Above the fireplace and the doors: 540. St. Hubert, 537. Venus, 538. Diana, by *Baudry*.

*PICTURE GALLERY, to the right. To the right and left of the door: Stag-hunt, by *Barye*, Boar-hunt by *Mène* (bronzes). On the right: *Poussin*, 298. Infancy of Bacchus, 502. Landscape with nymphs; *515. *Meissonier*, Cuirassiers (1805); *545. *A. de Neuville*, Skirmish on a railway (1870); 438. *H. Vernet*, The parley; 531. *Rosa Bonheur*, Pyrenean shepherd; *528. *Fromentin*, Hawking; 375. *Nattier*, Mlle. de Clermont at the mineral springs of Chantilly; 443. *L. Robert*, Neapolitan woman amid the ruins of her house; 428. *Gros*, Bonaparte in the plague-hospital at Jaffa (1799; sketch for the picture in the Louvre); 476. *Decamps*, Turkish children at a fountain; *456. *Delacroix*, The Foscari; 426. *Gérard*, The three ages; 509, 308. *De Champaigne*, Mazarin, Richelieu; 448. *Corot*, Open-air concert; 395. *Drouais*, Marie Antoinette as Hebe; 135. *Sir J. Reynolds*, Philippe Egalité, Duke of Orleans, father of Louis Philippe (comp. p. 183); 332. *Laryillière*, Portrait; 383. *Lancret*, Luncheon-party ('Déjeuner de jambon'). In the centre of the room is a marble bust of the Duc d'Aumale. — Rotunda and adjoining rooms, see below. — On the left wall, returning towards the entrance: 366. *De Troy*, Luncheon-party ('Déjeuner d'huitres'); 9. *Sienese School* (15th cent.), Dancing angels; *32. *Titian*, Ecce Homo; 17. *Francia*, Annunciation; 59. *Scipione Gaetano (Pulzone)*, Portrait; 305. *Poussin*, Massacre of the Innocents; 40. *Penni*, Madonna of Loreto (after a lost original by Raphael); *35. *Palma Vecchio*, Madonna with SS. Peter and Jerome (1500); 301. *Poussin*, Landscape with Numa Pompilius and the nymph Egeria. — At the end of the picture-gallery is the ROTUNDA (Pl. 2), in the *Tour Sentis*. The floor is paved with mosaic from Herculaneum. The ceiling-painting, the last work of *Baudry*, represents the Rape of Psyche. *Statue of Joan of Arc, by *Chapu*. The walls are hung with pastels, water-colours, miniatures, and drawings by *Meissonier* (513; Artist's studio in the 18th cent.), *Decamps* (483-485), *Delacroix* (458), *Marilhat* (501), and *Van Ostade* (129). 102. *Unknown Artist* (10th cent.), Otho the Great (Rhenish minia-

ture); 2. *Sienese School* (14th cent.), Resurrection; *Clovio* (?), Crucifixion; *Rembrandt*, Young woman; 139. *J. van Ruysdael*, Landscape.

The Vestibule du Musée (Pl. 3), to the left of the picture-gallery as we quit the Rotunda, contains a bronze Japanese vase. — Galerie du Logis (Pl. 4). Portrait-drawings, chiefly of the 16th cent., including specimens of *Lagneau*, *Dumonstier*, and *Nanteuil de Champaigne*. The Petite Galerie du Logis (Pl. 5), parallel with the last, also contains drawings (by *Rigaud*, *Oudry*, *Van Loo*, *Greuze*, *Isabey*, *J. B. Huet*, and *Guérin*), besides ivory-carvings and coins. — Vestibule du Logis (Pl. 6). Drawings by *Raphael* (Monk; No. 40a. Three heads from the cartoon of the Calling of Peter, now in London), *Leonardo da Vinci* (on the right: alleged cartoon of the Gioconda, p. 121), *Perugino* (study), *Giulio Romano*, and *Tiepolo*. Bust of the Duc d'Aumale, by *Dubois* (1896).

Salle de la Smalah (Pl. 7; comp. p. 348), to the left. Drawings and water-colours of scenes from the life of the Duc d'Aumale; 157. *Lawrence*, Francis I. of Austria; at the end, 551. *Detaille*, Mounted Grenadiers at Eylau (1807). — Salle de la Minerve (Pl. 8), in the *Tour du Connétable*. Small antiquities. Central Glass Case: Tanagra figurines; *Minerva (to the right), Dancing Satyr, Jupiter (three Greek bronzes); fine vase from Nola; coins. Six panels with Cupids, by *Baudry*. Drawings by **Prud'hon* (frieze of the seasons), *Poussin*, *Ingres*, etc. — Cabinet des Antiques (Pl. 9). Three large Greek bronze vases; articles found at Pompeii. — Cabinet du Giotto (Pl. 10). Small Italian paintings, including 1 (at the exit), *Giotto*, Death of the Virgin; 14. *Rosselli*, Madonna. — Salle Isabelle (Pl. 11). 140. *Van de Velde the Younger*, Sea-piece; 434. *Ingres*, Francesca da Rimini; paintings by *Th. Rousseau* (506), *Daubigny* (519), *Dupré* (503), *Decamps* (482–478), *Delacroix* (457), *Gérôme* (533. Duel after the masked ball), *Meissonier* (514; Dragoon of Louis XV.'s time), and *J. van Ruysdael* (138. Dunes at Scheveningen).

Salon d'Orléans (Pl. 12). Collection of drawings and engravings in portfolios, including about 600 portraits of the 16th cent., 480 drawings by *Carmontelle* (18th cent.), and 600 by *Raffet*. On the walls are portraits of the Orleans family: 552. *Bonnat*, Duc d'Aumale; 521. *Jalabert*, Marie Amélie, wife of Louis Philippe; 454. *Mlle. Cogniet*, Adelaide of Orleans, sister of Louis Philippe; paintings by *Allori*, *Buonaccorsi*, and *Baroccio*. — Salle Caroline (Pl. 13). Portraits of the Orleans and Condé families: 330, *Largillière*, Mlle. Duclos as Ariadne. Also: 136. *Van Everdingen*, Tempest; *Greuze*, 394. Surprise, 391. Girl's head; 331. *Largillière*, Duchess Palatine of Orleans; 467 (above the door), *Lami*, Duchesse d'Aumale; 371, 372. Small works by *Watteau*; portraits by *Mignard* and *Nattier*. — Cabinet Clouet (Pl. 14). Chiefly portraits, several by unknown artists. To the left, below, 475. *French School* (late 16th cent.), Diane de Poitiers; 113. *Barth. de Bruyn*, Catharine von Bora; 114. *Aldegrever* (?), Himself; above, 103. *Flemish School*, Jean sans Peur, Duke

of Burgundy; 119, 121. Portraits by *Mierevelt;* 122. *F. Pourbus*, Henri VI.; 49. *Primaticcio*, Henri II.; also portraits by *Le Nain*, *François* and *Jean Clouet (Janet)*, *Mme. Vigée-Lebrun*, and *Moroni;* 130. *Teniers*, The Grand Condé (1653). — We then pass through the door on the right of Room 13, cross the picture-gallery, and enter the —

Galerie de Psyché. At the entrance, wax bust of Henri IV., by *G. Dupré* (1610). *Stained-glass windows (grisaille) illustrating the story of Cupid and Psyche, from the 'Golden Ass' of Apuleius, in 44 designs executed after cartoons of the *School of Raphael*. The inscriptions are copied on the adjoining walls. On the opposite wall are about 55 portrait-drawings of the 16-17th cent., including a number by *Clouet*, and drawings by *Giulio Romano*, *Raphael*, and *Van Dyck*. Also a copy of *Michael Angelo's* Last Judgment.

*Santuario (Pl. 15), the small room to the right, lighted from the top, containing the gems of the collection. At the end, from left to right, *39. *Raphael*, 'Madonna of the Orleans family', in admirable preservation (1506); *19. *Filippino Lippi*, Esther and Ahasuerus, a panel from a marriage-chest; *38. *Raphael*, The Three Graces (ca. 1505), a small work, purchased for 25,000*l.* in 1885; **201-240. *Jean Fouquet*, Forty miniatures from a book of hours, painted in 1452-60 for Estienne Chevalier, treasurer of France under Charles VII. They were bought for 13,000*l.* (two others in the Louvre).

*Cabinet of Gems (Pl. 16), in the *Tour du Trésor*, at the end of the Galerie de Psyché. The glass-cases contain enamels, miniatures, porcelain, fayence, medals, goldsmiths' work, jewellery, weapons, and historical relics. Case to the left of the end-window: *Cross from the treasure of Bâle (15th cent.); *Monstrance from Braga, in Portugal (16th cent.); Goblet of enamelled glass (Arabian); five enamelled plates and a cup by *L. Limousin*. Table Case at the end: *Rose diamond, known as the 'Grand Condé'; an enamel by *Benv. Cellini;* Abd-el-Kader's dagger, etc. — To the right we enter the —

*Tribune. At the top of the walls are views of the various seats of the Duc d'Aumale. Paintings, beginning to the left: 158. *S. W. Reynolds* (the engraver), Bridge of Sèvres; 146. *Sir Joshua Reynolds*, Lady Waldegrave and child; *450. *P. Delaroche*, Assassination of the Duke of Guise; *445. *Ary Scheffer*, Talleyrand (1828). — 455. *Delacroix*, Sketch for the painting of the Crusaders (at the Louvre). — 300. *Poussin*, Theseus finding his father's sword; 369. *Watteau*, Cupid disarmed; 310. *Ph. de Champaigne*, Abbess Angelica Arnaud; 125. *Van Dyck*, Gaston de France, Duke of Orleans; 314. *Mignard*, Mazarin. — *36. *Mazzolino da Ferrara*, Ecce Homo; *24. *Luini*, Salvator Mundi; 3 (above), *Lorenzo di Niccolo*, Coronation of the Virgin; 15. *Perugino* (more probably *Lo Spagna*), Madonna between SS. Jerome and Peter; *107, 108. *Memling*, Jeanne de France and Crucifixion (a diptych; bought for 10,000*l.*); *Fra Angelico*, 4. St. Mark, 5. St. Matthew; 10. *P. Ansano*, Mystic marriage of St. Francis of Assisi to Chastity, Poverty, and Obedience; *11. *Filippo*

Lippi, Madonna and saints; 104. *Flemish School (J. van Eyck?)*, Man and woman; *20. *Botticelli* or *Filippino Lippi*, Madonna; *13. *Pollajuolo*, Simonetta Vespucci; *106. *Flemish School of the late 15th cent. (Dierick Bouts?)*, Translation of the shrine of St. Perpetua (1466); 16. *Botticelli*, Autumn; *105. *Flemish School of the 15th cent. (Roger van der Weyden, Van der Goes*, or *Memling?)*, Anthony of Burgundy, half-brother of Charles the Bold; *313. *Mignard*, Molière; *Ingres*, 430. Portrait of himself, 432. Stratonice, 433. Venus Anadyomene, *431. Mme. Devançay; 425. *Gérard*, Bonaparte as First Consul. — 112. *Holbein (?)*, Bugenhagen, the Reformer (1485-1558); portraits by *Fr. Clouet*, etc.

We now return to the Grand Vestibule, and turning to the right, enter the **Châtelet**, or the *Appartement de M. le Prince*. — Antechamber (Pl. 17): 378, 379. Hunting-scenes, by *Oudry;* 380, 381. Dogs, by *Desportes;* 147. Hunting-scene, by *Hackert;* Portraits. To the left a cabinet with a mineralogical collection presented in 1774 by Gustavus III. of Sweden. At the end, Chinese and French porcelain; stoneware. — Salle des Gardes (Pl. 18). At the entrance, 126, 127. Portraits by *Van Dyck;* 132. Portrait of the Grand Condé, by *J. van Egmont;* four *Portraits in enamel by *Léonard Limousin* (on the large wall to the left of the entrance); four other portraits. The glass-cases at the sides contain old flags, weapons (Italian knife), and souvenirs. By the fireplace, Rape of Europa, a mosaic from Herculaneum. The furniture in this and several of the other rooms is upholstered in valuable *Beauvais tapestry. — Bedroom (Pl. 19), with decorative paintings by *J. B. Huet* and *Rebell;* *Commode by *Riesener*, with bronze decorations by *Hervieu* (companion-piece to the one in the Louvre, p. 151). — Grand Cabinet (Pl. 20). *Louis XVI. furniture, bronze vase of 1847, etc. — Salon des Singes (Pl. 21), so called from the decorative paintings of apes, etc., attributed to *Chr. Huet*. Louis XVI furniture. — Galerie du Prince. 351-363. Paintings by *S. Lecomte*, illustrating the battles of the Grand Condé (1686-92; inscriptions). In the centre is a trophy of arms, with a portrait (No. 307; by *Stella*) and a medallion (by *Coyzevox*) of the prince (1686). The banner was taken at Rocroi (1643) and is the oldest military trophy in France. Statuettes; busts. We return to the antechamber, and enter (on the right) the —

Library, a gallery containing about 13,000 volumes. Some of the most interesting MSS. are exhibited in Case 16: near the middle, Breviary of Queen Jeanne d'Evreux, wife of Charles le Bel (ca. 1330); below, Book of hours of the Duc de Berry (ca. 1395) and Psalter of St. Louis (1214); also fine bindings. On the chimneypiece is a terracotta bust of the Grand Condé, by *Coyzevox*.

To the S. of the Grand Vestibule is the Grand Staircase (Pl. 22), descending to the groundfloor, which is not shown: iron and copper *Balustrade, of admirable workmanship, by the brothers *Moreau;* two Gobelins tapestries (Jason and the bull, after *De Troy*, and a

Pastoral, after *Boucher*); four light-holders by *Chapu*. The ceiling-painting, representing Hope, is by *Maillart*. — GALLERY LEADING TO THE CHAPEL (Pl. 23): to the right, two antique chasubles and two antique dalmatics; to the left, drawings by *Dürer* (Annunciation) and *Domenichino* (Flight into Egypt), and cartoons by *Seb. del Piombo* (Head of Christ) and *Raphael* (Madonna). — The —

*CHAPEL, a sumptuous structure in the Renaissance style, with *Marquetry and wood-work of 1548, contains an *Altar by *Jean Bullant* and *Jean Goujon*, brought from the Château d'Ecouen, and embellished with a marble relief of Abraham's offering. The *Stained glass (1544), representing the family of the Constable Anne, was also brought from the Château d'Ecouen. In the apse (Tour de la Chapelle) behind the altar is the mausoleum of Henri II. de Condé, father of the Grand Condé, by *J. Sarrazin*, with six bronze statues or groups and thirteen bas-reliefs (1662); at the back is a cippus containing the hearts of several princes of Condé.

The *Park (adm., see p. 387) was laid out for the most part by *Le Nôtre*, who began the work in 1663, and was soon afterwards chosen to design the gardens of Versailles in the same style. The terrace is embellished with an equestrian statue in bronze of *Constable Anne de Montmorency*, by P. Dubois (1886), surrounded by groups of stags and dogs, by Caïn.

To the E. of the terrace we enter the 'Parc de Silvie', with its numerous shady avenues affording beautiful vistas. In about 8 min. from the terrace (guide-boards) we reach the charming little *Maison de Silvie*, a 17th cent. hunting-lodge, which contains portraits, tapestries, furniture, hunting-scenes, etc.; also two paintings from the history of the house, by O. Merson.

The poet *Théophile de Viau* (1590-1626), condemned to death in 1623 for his 'Parnasse Satirique', was here concealed by Marie Félice des Ursins, Duchess of Montmorency, whom he afterwards celebrated in his verses under the name of 'Silvie'. The house, which was restored by the Grand Condé in 1684, was the scene of the romantic amours of *Mlle. de Clermont*, sister of Duke Louis Henri, and *M. de Melun*, who was killed by a stag while hunting in 1724.

Thence we proceed in a N. direction, crossing the *Canal des Morfondus*, to (8 min.) the *Hamlet*, resembling that of the Petit-Trianon (p. 361); during the last quarter of the 18th cent. this was the scene of many 'fêtes champêtres'. — The park on the other side of the *Canal de la Manche*, with the little château of *La Nonette St. Firmin* and the '*Vertugadin*', is not accessible to the public.

We follow the S. bank of the Canal des Morfondus to the central part of the park, with a circular basin round which are placed the best statues in the park: Le Nôtre and Molière, by *T. Noël;* Bossuet, by *Guillaume;* Condé, by *Coyzevox;* La Bruyère, by *Thomas;* Bacchus and Hebe, by *Deseine;* Pluto and Proserpine, by *Chapu;* the Grand Condé, by *Coyzevox*.

Le Nôtre's park originally extended on the W. as far as the town

of Chantilly, but about 1820 an *English Garden* was laid out here, presenting a pleasant contrast to the other parts of the park. It includes a Temple of Venus, an Island of Cupid, and other erections of the second half of the 18th century. In this direction (placards) is a building known as the *Jeu de Paume* (1757), which contains a considerable number of paintings, drawings, and sculptures; tapestries; gala carriages; military souvenirs; Abd-el-Kader's tent (comp. p. 348); two leaden dogs brought from Orleans House at Twickenham, referred to by Pope in his poem 'The Alley'; and other curiosities. — After 3.30 p.m. visitors may quit the park by the adjoining gate (near the stables).

Immediately outside is the *Porte St. Denis*, an unfinished gateway, through which we enter the main street of the town. Here, to the left, are the *Church* (1687-90) and the extensive *Stables (Ecuries)* of the Condés, which date from 1709-35, and have accommodation for 260 horses. They are empty at present, but may be visited at the same hours as the château (entr., No. 15, Grande Rue; fee). — An equestrian statue of the *Duc d'Aumale*, by J. L. Gérôme, was erected in 1899 to the W. of the stables. The bronze reliefs on the pedestal represent the Submission of Abd-el-Kader (1847) and the Capture of the Smalah (1843; comp p. 348).

A pretty view of the park with the château in the background is obtained from the Senlis road, about ⅔ M. from the church of Chantilly: we take the road to the N. opposite the church, turn to the right beyond the Canal de la Manche, and proceed to the W., between the houses of *Vineuil* (rail. station, p. 395) and the N. wall of the park, to a point above the Vertugadin.

The **Forest of Chantilly** (6125 acres; guide-posts) is well kept but occupies for the most part a flat site, and most of the roads and paths are covered with a thick layer of sand that renders walking disagreeable. The paths skirting the railway to (1 hr. from the station) the Etang de Comelle (see below) are, however, better. The paved Route de Louvres and another road to the right lead in about 1 hr. from the château to the *Carrefour de la Table*, an open space where twelve roads meet, with a large stone table in the centre. — The *Etang de la Reine-Blanche* or *de Comelle* is a long-shaped sheet of water, fed by the Thève, a small tributary of the Oise, lying between the Forest of Chantilly and the Forest of Coye. Near the lower end is the *Château de la Reine-Blanche*, a small modern Gothic hunting-lodge built in 1826 on the site of an ancient château once occupied by Queen Blanche, mother of St. Louis. A little farther on is the large railway-viaduct, mentioned at p. 387. Near this point is the station of *Orry-Coye* (p. 387), where we may join the railway to Paris; but the express trains do not stop there.

The Chemin de Fer du Nord goes on to *Creil* (p. 423; 32 M. from Paris), a very important station and the junction of five lines, see *Baedeker's Northern France*. — Visitors able to spare more than one

CHÂTEAU ET PARC
de
CHANTILLY.
1 : 19.000
0 100 200 300 Mètres
VINEUIL
Canal de la Manche
Vertugadin
Jardin Anglais
CHANTILLY
Eglise
Jeu de Paume
Château
Châtelet
Statue
Château d'Enghien
Grille d'Honneur
Champ de Courses
Parc de Silvie
Mon de Silvie
Cr de l'Aigle
Cr de Diane
Route du Connétable
Ch.au de St Firmin
Nonette R.
Cascade
Canal des Marmandux

FORÊT DE CHANTILLY.
1 : 100.000
0 1 2
Kilomètres
SENLIS
Fne des Reines
Faisanderie
Vineuil
la Ménagerie
St Firmin
Courteuil
St Nicolas d'Acy
Faubg
St Martin
Courtillet Fe
Nonette R
Château
Chantilly
Parc
Avilly
Calvaire
St Léonard
la Muette
Route Millard
Forêt de Chantilly
Forêt de Pontarmé
Vieille Route
Cr de la Table
Route des Bruyères
Route de Paris à Lille
Reine Blanche
Ch.au de la Reine Blanche
Connelle
Mongrésin
Pontarmé
Thiers
Forêt de Coye
Usine hydraulique
Coye
Cimetière
Pt de Thiers
Thève R.
Fe du But
Batarde R.
Route de Louvres

day for the Chantilly excursion are recommended to visit Senlis and Crépy-en-Valois on the return-journey to Paris.

From Chantilly to Crépy-en-Valois via Senlis, 22½ M., railway in 1¼ hr. (fares 4 fr. 5, 2 fr. 70, 1 fr. 75 c.). This line, like the Nord, crosses the valley of the Nonette by an imposing viaduct of 36 arches, 72 ft. in height, and then diverges to the right. — 2½ M. *St. Maximin;* 3 M. *Vineuil;* 4½ M. *St. Firmin.*

8 M. **Senlis** (*Hôtels du Grand-Cerf, du Nord, de France*, all in the Rue de la République) is an old town with 7115 inhab., with tortuous streets but surrounded by handsome boulevards, on the right bank of the Nonette. It was the Roman *Civitas Sylvanectensium*, the residence of the governor, and afterwards of the early Merovingian kings. From the 6th cent. until the Revolution it was the seat of a bishopric.

Senlis is worthy of a visit on account of its mediæval monuments, particularly its **Cathedral*, which is reached from the station by crossing the boulevard and following the Rue de la République as far as the second turning to the right. This is a handsome Gothic building of the 12th cent., with a façade of the 13th, altered in the 16th century. The tower (250 ft. in height), pierced by lofty bays, is justly admired for its light and elegant form. The side-portals are in the Flamboyant Gothic style. The interior also repays inspection — Opposite the portal is a house in the grounds of which are some remnants of the *Gallo-Roman Walls* which were flanked by 28 towers, and of the *Royal Palace*, erected on the ruins of the Roman governor's residence. A partial view of these may also be obtained from the side-street to the right. — The former *Bishop's Palace* (now the Chambre des Notaires) with an ancient Gothic chapel (12th cent.) lies to the right of the choir of the cathedral, on the Roman wall. — In the neighbourhood, to the right, is the former *Church of St. Frambourg*, a fine Gothic edifice of the 12th cent., possessing neither aisles nor transept. It is now a riding-school. — The *Church of St. Pierre* (12-16th cent.), on the other side of the cathedral, is used as a market; one of its towers is surmounted by a 15th cent. spire, the other by a dome. — *St. Vincent*, in the Rue de Meaux, not far from the Porte St. Vincent, with a handsome belfry (12th cent.), now serves as a chapel for the ecclesiastical college that has superseded the old *Abbaye de St. Vincent*, rebuilt in the 18th century. In the same street is a small *Municipal Museum*. The *Hôtel de Ville* (15th cent.), in the Rue du Châtel, and the *Hôtel des Trois-Pots* (16th cent.), in the Impasse Beaume, to the left of the latter street, should be noticed; many other quaint old houses may be found.

Extensive foundations of a *Roman Amphitheatre* have been discovered to the S.W. of the town, to the left of the road to Chantilly. In the neighbourhood are the interesting ruins of the *Abbaye de la Victoire* and the *Château de Montepilloy*.

The train beyond Senlis passes seven stations, of which the chief are (12½ M.) *Barbery* and (16½ M.) *Auger-St-Vincent*. — 22½ M. *Crépy-en-Valois* (p. 397).

29. From Paris to Crépy-en-Valois viâ Dammartin.

38 M. Chemin de Fer du Nord, express train in 1¼ hr. (fares 6 fr. 85, 4 fr. 60 c., 3 fr.). — Departure from the *Gare du Nord*.

2 M. *La-Plaine-St-Denis*, where we diverge to the right from the St. Denis line. — 3 M. *Pont-de-Soissons*. — 4 M. *Aubervilliers-Rue-St-Denis*. On the left appears St. Denis (p. 370). — 4½ M. *Aubervilliers-la-Courneuve*. Aubervilliers (p. 326), on the left, is connected with Paris by a tramway (see Appx.). — 5 M. *Pont-Blanc*. We pass under the Grande Ceinture line. — 6 M. *Le Bourget-Drancy*. *Le Bourget*, to the left, was the scene of sanguinary struggles between the French and Germans on Oct. 28-30th and Dec. 24th, 1870. A monument to the French soldiers has been erected. — 7½ M. *Blanc-Mesnil*. — 9½ M. *Aulnay-lès-Bondy*.

From Aulnay-lès-Bondy a branch line runs to (12 M.) *Bondy*, on the line to Nancy, 7 M. from the Gare de l'Est. Tramway from Paris, see Appx., p. 35.

10 M. *La Croix-Blanche*. — 11 M. *Sevran-Livry*. On the right appears the *Forest of Bondy*, with the powder-factory of Sevran. — 13 M. *Vert-Galant*. The train skirts the *Canal de l'Ourcq* (p. 236), on the right. — 14½ M. *Villeparisis*, 1¼ M. to the S.E. of the station (omn. 20 c.), with an ancient castle. — 17 M. *Mitry-Claye*. — 19 M. *Compans*, with a modern château. — We cross the valley of the Biberonne. — 20 M. *Thieux-Nantouillet*.

22 M. *Dammartin-Juilly*, the station for **Dammartin-en-Goële**, with 1600 inhab., situated on a height 2½ M. to the N.W. (omn. 40 c.), and embracing a view of 25 M. round. In the church of Notre-Dame are preserved the ashes of Antoine de Chabannes, Count of Dammartin (1411-88), the heroic companion of Joan of Arc, and 'Grand Panetier' (pantler) of France. About 2 M. to the S. of the station is the *Collège de Juilly*, founded in the 17th cent. by the fathers of the Oratory. Among its pupils have been many celebrated men, *e. g.* D'Artagnan (1611-73), Marshal Villars (1653-1734), and Montesquieu (1689-1755). The refectory of the college contains paintings of Louis XV.'s time and consoles dating from the time of Louis XIV. (visitors admitted).

27 M. *Le Plessis-Belleville*. An excursion by diligence (1 fr.) may be made hence to Ermenonville.

Ermenonville (*Croix-d'Or*), a village (498 inhab.) 3 M. to the N.W., near the forest of the same name, is known as the spot where J. J. Rousseau died, or possibly committed suicide, in 1778, while staying with the Marquis de Girardin. The *Château*, now the property of Prince Radziwill, at the E. end of the village, was embellished in the 18th cent. by Count R. de Gérardin; it is shown by special permission only. The *Park*, intersected by the road which continues the principal street of the village, was one of the finest laid out in the 18th cent., and is more in the English style than in that of Le Nôtre. The most interesting part is the Grand Parc, to the left of the road and in front of the château; it is open to the public on Sun. and Thurs., and visitors are admitted also on other days on application. The Ile des Peupliers, in a lake here, contains the empty tomb of Rousseau, his remains having been removed to the Panthéon (p. 279) in 1794.

30½ M. *Nanteuil-le-Haudouin.* — 35 M. *Ormoy-Villers.*

38 M. **Crépy-en-Valois** *(Hôtels des Trois-Pigeons, de la Gare)*, a town with 5213 inhab., was the ancient capital of the Valois, which belonged to a younger branch of the royal family of France. It suffered greatly in the wars against the English of the 14-15th centuries. A few traces still remain, on a hill to the left of the station-gate, of the *Château des Valois*. Among other interesting buildings are the old collegiate church of *St. Thomas* (begun after 1180 and dedicated to Thomas à Becket), with a façade of the 13th and a tower of the 15th century; the parish church of *St. Denis*, in the Romanesque and Gothic styles, with a modern belfry; and the 18th cent. *Town Gates*. In the interior of this church the choir (15th cent.), the pulpit, and the other ancient wood-carvings should be noticed. — In the Rue St. Denis, which leads hence back to the centre of the town, are some quaint houses.

Railways to *Soissons* and to *Compiègne* viâ Verberie, see *Baedeker's Northern France.*

30. From Paris to Sceaux.

An excursion to *Sceaux* and *Robinson* and a stroll through the *Bois de Verrières* are recommended to those who are interested in the beauties of the outlying districts of Paris as distinct from the historic haunts to which the ordinary tourist usually confines himself.

A. **By Tramway**, 5½ M., in 1 hr. 5 min. (fares 45 or 25 c.). The cars start at *St. Germain-des-Prés* (p. 288) and stop at *Fontenay-aux-Roses* ('correspondance' with other tramways and omnibuses, see Appx.). From the terminus we have fully 1 M. to walk to Sceaux by a pleasant road, but there is a tramway from the *Champ-de-Mars to Châtenay* viâ Montrouge (p. 329), Bagneux (see below), Fontenay-aux-Roses, and Sceaux.

The tramway follows the wide Rue de Rennes to the Gare Montparnasse (p. 326). It then turns to the left into the Boul. Montparnasse and immediately afterwards to the right into the Boul. Raspail, which skirts the Cemetery of Montparnasse. Beyond the Place Denfert-Rochereau (p. 328), we traverse the Avenue d'Orléans to the church of St. Pierre-de-Montrouge (p. 329), and then the Avenue de Châtillon, by which we quit Paris. — Outside the gate lies *Malakoff*, a village with 14,341 inhabitants.

Châtillon-lès-Bagneux (3353 inhab.) lies at the N. E. foot of a plateau, now occupied by the *Fort de Châtillon.*

About ⅔ M. to the E. of Châtillon lies *Bagneux*, with a monument erected to the soldiers who fell on Oct. 13th, 1870, in an attempt to storm the heights then occupied by the German troops. Another famous engagement (on Sept. 19th) is commemorated by a monument on the plateau of Châtillon, ½ M. to the S. E. — Bagneux is also on the line of tramway from the Champ-de-Mars (see above).

At the S. W. end of Châtillon the tramway forks, our route diverging to the left.

Fontenay-aux-Roses (3402 inhab.; *Café-Restaurant de la Mairie*), 1 M. to the S. of Châtillon, has a station on the railway to Sceaux (omn. to Robinson, 30 c.). It carries on a brisk trade in

strawberries and flowers. A fine view of Paris is enjoyed from the N. side of the large Place de la Mairie where the car stops.

Travellers bound for Sceaux descend the Rue Boucicaut to beyond the *Ecole Normale d'Institutrices*, and take the turning on the right leading to the railway-station (p. 399). To the left of the Rue Boucicaut is the *Church*, and to the left of that a *Bust of La Fontaine*, erected in 1894 by the 'Rosati', a poetic fellowship whose headquarters are at Fontenay-aux-Roses.

Those, however, who wish to proceed direct to (1¼ M.) *Robinson* (p. 399) follow the narrow street descending opposite the tramway-office, and turn to the right at the end. At the first fork they may either take the Rue de Châtenay to the left, which joins the road near the station of Sceaux-Robinson (p. 399), or the Rue du Plessis-Piquet to the right, whence another road, diverging to the left, leads direct to Robinson.

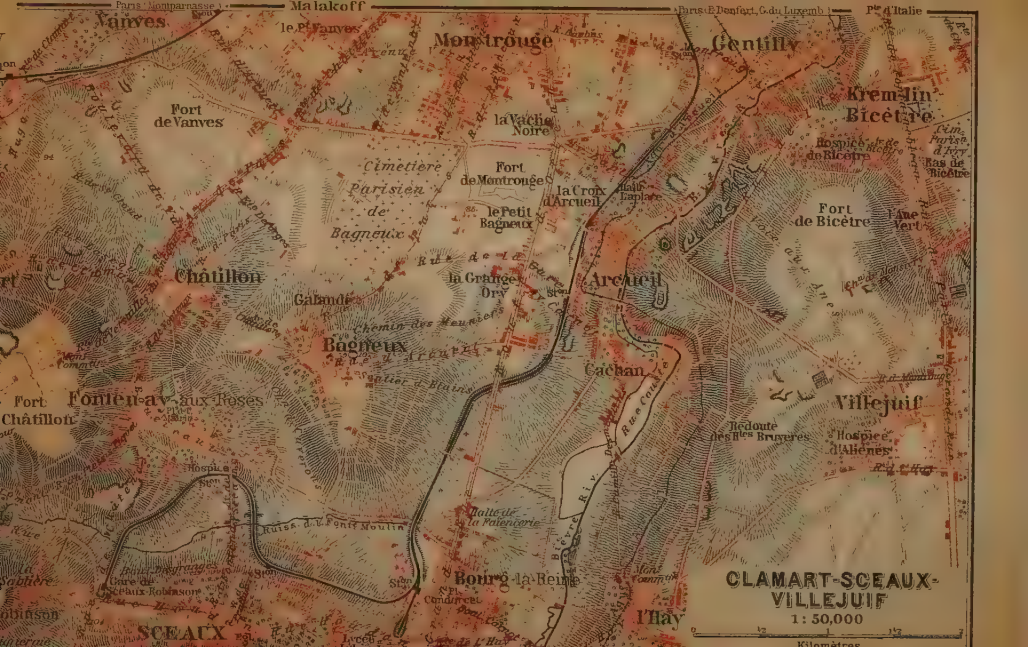
B. **By Railway** (*Ligne de Sceaux et Limours*), 7½ M., in ½ hr. The station is near the Luxembourg, Boulevard St. Michel 69, at the corner of the Rue Gay-Lussac (Pl. R, 19; *V*). Luggage, however, is not registered here but must be taken to the old station in the Place Denfert-Rochereau. Trains leave Paris every ½ hr. Fares 1 fr. 35, 90, 60 c.; return-tickets 2 fr., 1 fr. 45, 95 c.

The line is carried by a tunnel under the Boul. St. Michel to the station of *Port-Royal* (p. 322), situated at the Carrefour de l'Observatoire (p. 325). Thence another tunnel takes it beneath the Avenue de l'Observatoire and the Rue and Place Denfert-Rochereau (p. 328) to the station of *Paris-Denfert* (Pl. G, 20), the former *Gare de Sceaux*. The railway then crosses several viaducts and traverses the park of Montsouris (p. 329). View on the left of the valley of the Bièvre and the heights of Belleville. 1¾ M. *Sceaux-Ceinture*, the junction for the Chemin de Fer de Ceinture (see Appx.). To the left, outside the fortifications, are *Fort Bicêtre* and the large *Hospice de Bicêtre* (3150 beds), for the aged and insane. Numerous quarries and market-gardens on both sides. — 2½ M. *Gentilly*, an old village to the left (pop. 7443). Station on the Ceinture railway at *Maison-Blanche*. — 3 M. *Laplace*. To the left is the Aqueduct of Arcueil, beneath the W. end of which our line passes.

3½ M. *Arcueil*, a village (8425 inhab.) in the valley of the *Bièvre*, with a church of the 13-15th centuries. The *Ecole Albert-le-Grand*, near the railway, an ecclesiastical establishment, contains a statue of Père Captier, by *Bonnassieux*.

To the left, visible both on reaching and quitting the station, is the large **Aqueduct of Arcueil**, consisting in fact of two aqueducts, one above the other, with a total height of 135 ft. The name of the village is derived from an ancient aqueduct (*Arculi*) constructed here by the Romans, on the site of which Salomon de Brosse (1613-24) built another aqueduct, 440 yds. long, for the purpose of conveying water from the village of *Rungis* to the garden of the Luxembourg. In 1868-72 a second and larger aqueduct was placed on the top of this for conveying the water from the reservoir of La Vanne (p. 330).

On the right appear **Bagneux**, Fontenay-aux-Roses, and the fort


Vanves
Malakoff
Paris-Montparnasse
Paris-Denfert, C. du Luxemb.
Pte d'Italie
Montrouge
Gentilly
Fort de Vanves
la Vache Noire
Kremlin Bicêtre
Hospice de Bicêtre
Cimetière Parisien de Bagneux
Fort de Montrouge
la Croix d'Arcueil
le Petit Bagneux
Fort de Bicêtre
Châtillon
la Grange Ory
Arcueil
Cabanis
Bagneux
Cachan
Fort Châtillon
Fontenay-aux-Roses
Villejuif
Redoute des Hautes Bruyères
Hospice d'Aliénés
Bourg-la-Reine
SCEAUX
l'Haÿ
CLAMART-SCEAUX-VILLEJUIF
1 : 50,000
Kilomètres

of Châtillon (p. 397). To the left are *L'Hay* and *Chevilly*, also scenes of contests during the siege of Paris.

5½ M. **Bourg-la-Reine** (*Restaurant-Café Perdereaux*, in the Place; *Café Jouffroy*, Grande Rue), with 4181 inhab., is a favourite summer residence. In the Place Condorcet, about 2 min. from the station, is a marble bust, by Truphême, of *Condorcet*, who died here in 1794. — A branch-line to the left runs through the Bièvre valley to *Palaiseau-Limours* (p. 400).

6¼ M. *Sceaux* (see below). The railway now describes a curve to the N., passing (6¾ M.) *Fontenay-aux-Roses* (p. 397). — 7½ M. *Sceaux-Robinson*, a station between the town of Sceaux and Robinson (see below).

Sceaux (*Hôtel de l'Etoile-du-Nord; Restaurant du Parc*, near the church), a small town with 4541 inhab., pleasantly situated upon a hill amid charming scenery. The *Château of Sceaux*, built by Colbert, afterwards became the property of the Duc du Maine, son of Louis XIV. and Mme. de Montespan. During the first half of the 18th cent. it was celebrated for the brilliant fêtes given here by the Duchesse du Maine to the little court of wits and 'grands seigneurs' she assembled around her. The château was destroyed at the Revolution. A small piece of the *Park* (near the church) has been preserved and is open to the public (band on Sun., 1-5). The *Church* contains a Baptism of Christ, by *Tuby*. Beside it are monuments to Florian (1755-94), the poet and fabulist, who is buried in the cemetery of Sceaux, to the Provençal poet Aubanel (1828-86), and to the author Paul Arène (1843-96). About ¼ hr. farther on is the *Lycée Lakanal*. A *War Monument* (1870-71) was erected here in 1902. — Sceaux is the meeting-place of the 'Cigaliers' or 'Félibres', a society whose aim it is to keep alive and foster the literature of the Provençal language. — Conveyances (30 c.) meet each train for Robinson (25 min.).

Robinson (*Cafés-Restaurants* in the chestnut-grove and at the station), about ¼ M. to the W. (right) of the station of Sceaux-Robinson, charmingly situated at the foot of a wooded hill, is one of the pleasantest spots near Sceaux. It possesses numerous garden-cafés, with platforms placed amid the branches of the large chestnut-trees, and in fine weather it is thronged with pleasure-seekers. Its charms are now somewhat marred by factory-buildings. On a height a little beyond Robinson is a house with a tower from in front of which we command an admirable view of the valley of the Bièvre.

From Robinson to the Bois de Verrières is a favourite excursion, either on horseback (2 fr. per hr., Sun. 3 fr.; asses 1-1½ fr.; bargain advisable) or on foot. Riders usually make it by the road ascending to the above-mentioned house with the tower, and passing the inn and farm of *Malabry*, 1¼ M. from Châtenay, and the Obelisk (p. 400). The first part of the route is, however, monotonous and devoid of shade. The pleasant route by the lower road is preferable for pedestrians. This lower road

leads past (1/2 M.) *Aulnay*, where Châteaubriand had a country-house, and through an avenue where we bear to the left for (1 1/2 M.) *Châtenay* (1706 inhab.), which some authorities name as the birthplace of Voltaire. Tramway to Paris, see the Appx. Just beyond the latter village we reach the highroad from Versailles to Choisy-le-Roi, which descends to the left to the railway station of (1 1/4 M.) *Berny* (see below) and ascends to the right through wood to Malabry (p. 399). Thence we proceed to the so-called '*Obelisk*', a fine old lime-tree in a circular clearing where the chief forest-paths converge. In a straight direction beyond the clearing we reach the margin of the plateau and of the Bois de Verrières, where we overlook the valley of the Bièvre. On the other side we obtain a view of a pretty little side-valley, with the ruins of the old *Abbaye aux Bois*.

To the W., in a picturesque situation beyond the valley, lies Bièvres (pop. 1157; *Hot. du Chariot-d'Or*), on the slope of a plateau. The station, on the Ligne de Grande Ceinture, is 20 min. from Versailles (9 1/2 M.; Gare des Chantiers, p. 340), the trains running through the valley of the Bièvre and past the village of *Jouy-en-Josas*. — It is better to return to Paris by the Ligne de Sceaux (p. 398).

31. From Paris to Chevreuse.

Railway from Paris (Gare du Luxembourg, Pl. R, 19; *V*) to *St. Remy-lès-Chevreuse*, 20 1/2 M., in 50-75 min. (fares 3 fr. 70, 2 fr. 50, 1 fr. 65 c.; return-tickets 5 fr., 4 fr., 2 fr. 60 c.). — *Chevreuse* is about 1 1/2 M. from the station, and 2 1/2 M. farther on is *Dampierre*, to both of which places public conveyances ply (see below). *Les Vaux-de-Cernay* lies about 3 M. from Dampierre. Omnibus for Chevreuse 30 c., for Dampierre 70 c. — This excursion may be made as follows: leave Paris about 10 a.m., and on arriving at St. Remy take the omnibus to *Chevreuse;* after visiting the ruined château, take the railway-omnibus, which starts about 1.30 p.m., quit the vehicle at *Dampierre*, walk thence to *Les Vaux-de-Cernay*, and return in time to catch the omnibus starting from Dampierre at 8 p.m. for St. Remy, in connection with the last train to Paris. Visit to the château at Dampierre, see p. 401. — Hurried visitors may regain Paris at an earlier hour by taking the omnibus about 5 p.m. from Cernay to the station of Boullay-les-Troux (fare 50 c.; p. 401). Another omnibus leaves Dampierre about 4.30 p.m. for Laverrière, a station on the line from Paris to Chartres. — Steam-tramway from Paris to Antony, see p. 403.

From Paris to (5 1/2 M.) *Bourg-la-Reine*, see p. 403. Short tunnel. To the left are the prisons of *Fresnes* (p. 403). — 7 M. *Berny;* 7 1/2 M. *Antony*, a pretty village of 3068 inhab. (train from the Gare de Sceaux in 1/2 hr., 1 fr. 10 c., 75, 50 c.). The Rue de Fresnes, to the left of the station, leads to the *Château de Tourvoie*. Skirting the Bièvre is the new quarter of the 'Deux Gares'. To the right is the Bois de Verrières. The neighbouring hamlets are Grand and Petit Chantenay, Petit-Fresnes, Grais, Malabry, and Paron, with the Château des Migneaux.

9 1/2 M. *Massy* (pop. 1364) is situated on a hill to the left facing the upper part of the valley of the Bièvre. On the road to Bièvres (see above) is the *Château de Villegenis*, which belonged to the Prince of Condé. Jerome Bonaparte, King of Westphalia, died here in 1860. Omnibus to Verrières, 25 c. — 10 1/2 M. *Massy-Grande-Ceinture*. Branch-lines run hence to (9 1/2 M.) *Versailles* (p. 341), (12 M.) *Valenton*, and (9 M.) *Juvisy* (p. 406), viâ (3 M.) *Longjumeau* (p. 403).

11 M. **Palaiseau** (*Ecu de France*, Grand' Rue 148), on the *Yvette*,

an ancient place (pop. 2808), which owes its name to a Merovingian palace presented in 754 by Pépin le Bref to the abbey of St. Germain-des-Prés, and now destroyed. In the Place de la Mairie is a bronze statue by Lefeuvre of *Joseph Bara*, a boy-volunteer killed by the Vendéens in 1793. The *Church* dates from the 12-13th centuries.

The train now descends the pretty valley of the *Yvette*, which is flanked by wooded hills, and stops at *Le Rocher*, station for *Villebon*, to the E. — 13 M. *Lozère*. We cross the Yvette. Fine view to the right and retrospect to the left. — *Le Guichet*. — 15 M. *Orsay*, a large village to the left; 15½ M. *Bures;* 17½ M. *Gif;* 19 M. *Courcelle*. — 20½ M. *St. Remy-lès-Chevreuse*, the station for the valley of Chevreuse; to the right are seen the ruins of Chevreuse château.

The railway here quits the valley of the Yvette. — 21 M. (from Paris) *Boullay-les-Troux* (3 M.), whence an omnibus plies to (4 M.) Cernay-la-Ville (p. 402). — 26 M. *Limours* (2½ M.), a large village where Francis I. built a royal palace, afterwards the residence of the Duchesse d'Etampes, Diane de Poitiers, and Richelieu.

The road, passing through the village of St. Remy, crosses the Yvette and turns to the left. A shorter and pleasanter footpath leads along the railway-line to the left, passes the *Château de Courbetin*, and soon comes in sight of the ruins.

Chevreuse. — Hôtel du Grand-Courrier, Rue de la Mairie; Croix Blanche; Espérance. — *Omnibus* to Dampierre (see below), La Verrière, Levy-St-Nom, and Mesnil-St-Denis. — Carriages at *Follain's*.

Chevreuse, a small place (pop. 1826), was the capital of a barony, afterwards (after 1545) a duchy, which subsequently came into the hands of the Guise family. Marie de Rohan-Montbazon (1600-79), wife of Claude de Lorraine, Duke of Chevreuse, took a prominent part in the intrigues of the Fronde under Louis XIII. The *Ruined Château* rises 260 ft. above the town, to which it lends a picturesque appearance. It is reached by a fatiguing, sandy path. The ruins consist mainly of a massive donjon and two towers, now covered with ivy. The view from the top is very attractive. — The *Church* has some fair mural paintings by M. de Coubertin. Opposite the S. portal is an ogival Romanesque doorway of the ancient *Priory of St. Saturnin*.

The road from Chevreuse to Dampierre (omn., see above), though picturesque, is almost entirely destitute of shade. On the right rise wooded hills, and on the heights to the left is the handsome modern *Château de Bevillers*. The *Château de Mauvière*, near the left side of the road farther on, dates from the 18th century. We skirt the long wall concealing the *Château of Becquencourt* on the left, and, beyond a mill on the Yvette, reach the village of Dampierre.

Dampierre (*Hôtel-Restaurant St. Pierre;* omnibus, see p. 400), a village of 680 inhab., is noted for its magnificent **Château*, belonging to the ducal family of Luynes. The neighbourhing *Church* contains the burial vault of the Ducs de Luynes, in a closed chapel to the left of the choir, and an elegant 15th cent. staircase in carved wood (restored), to the right of the organ.

Founded in 1550 by Card. de Lorraine, the Château was acquired in 1684 by Charles Honoré d'Albert de Luynes, who caused it to be rebuilt by J. H. Mansart. Duke Honoré de Luynes (1802-67) had it restored in 1840 by Duban, and collected under its roof a large number of works of art (comp. also p. 200). The château was closed for repairs in 1903; previously admission was usually granted on Fridays, from 1 to 5 o clock, on written application to the Duchesse de Luynes. Among the art-treasures retained in the château are an ivory, gold, and silver statue of Athena by *Simart* (a quarter-size reproduction of the colossal chryselephantine statue of Athena on the Parthenon), the celebrated Sleeping Penelope by *Cavelier*, and a silver statue of Louis XIII. by *Rude*.

The route to Les Vaux-de-Cernay, leaving the château in the direction of the church, and passing to the right of *Senlisse* and its château, ascends the valley of the streamlet of Les Vaux to the S. We pass the hamlet of *Gurnes*, and then the (½ hr.) *Moulin des Rochers*, with a large fish-breeding establishment, where we reach another carriage-road, which leads first to the left, then to the right, not far from Cernay-la-Ville (see below), and follows the other side of the valley. Walkers, however, find a shorter and pleasanter path leading along the bank of the stream. In 7 min. we reach the *Petit-Moulin* (rfmts.), near a little waterfall. On the opposite bank is the *Hôtel des Cascades* or *Léopold*, a favourite resort of artists, in the lower part of Cernay-la-Ville (10 min.; see below). An omnibus starts here for Boullay-les-Troux (p. 401). The footpath on the left bank in 6 min. more reaches the *Grand-Moulin*, at the lower end of the long *Etang de Cernay*. In the vicinity is a *Monument to Pelouse* (d. 1892), a landscape-painter who drew attention to the beauties of this valley. We may proceed straight on through the woods for 25 min. to the picturesquely-situated hamlet of *Les Vaux-de-Cernay*, on the *Etang des Vaux*, possessing a château and a ruined abbey. The latter was founded in 1128, and belongs to the heirs of Baroness Nathaniel de Rothschild, who restored it in excellent taste (no admittance). We skirt the abbey-wall until we reach the end of the pond, where we turn to the left. A little farther on we come to an iron gate overgrown with ivy, through which we perceive, in front of the fortified entrance, the old ruined Portal of the church with its three rose-windows, dating from the end of the 12th century.

To the E. of the Grand-Moulin (see above, ½ M.) is **Cernay-la-Ville** (*Hôtel de la Poste*, in the Grand' Place, with a collection of pictures, caricatures, etc., R. 3, déj. 2½, D. 3 fr.; *des Cascades*, lower down; *de l'Avenir*), a village with 741 inhab., much frequented by artists and others.

Omnibus to Boullay-les-Troux, see p. 401. Carriages may be hired for Chevreuse, Limours, Les Essarts-le-Roi, etc.

Visitors with two days to spare should sleep at Cernay-la-Ville, and go on the next day by diligence (1½ fr.) to *Rambouillet* (7 M.).

32. From Paris to Montlhéry.

A. **By the Tramway d'Arpajon** (steam tramway), in 1 hr. 50 min.; fares 1 fr. 75, 1 fr. 10 c.; to Arpajon, 2 fr. 25, 1 fr. 40 c. This tramway starts at Rue de Médicis 13, near the Luxembourg, every 2 hrs. or 2½ hrs. 'Correspondance' with the tramways *TG* and *TQ* (comp. Appx.). The above prices do not include the fares within Paris, which are taken separately, the Arpajon line from outside the fortifications belonging to another company. — The electric tramway running parallel to ours does not go beyond Antony (p. 403).

The Tramway d'Arpajon proper begins at the *Porte d'Orléans* (Pl. G, 18), where the horses are replaced by a steam-engine. It follows in the main the Orléans road, viâ *Le Grand-Montrouge*, an uninteresting manufacturing village (three stations), *Arcueil*, and *La Croix-d'Arcueil*, to the W. (p. 398). To the right is the *Fort de Mont-*

rouge, beyond which is the extensive *Cemetery of Bagneux*. Fine view, to the right, of Bagneux and Fontenay-aux-Roses; to the left, the double aqueduct of Arcueil. — *La Grange d'Ory*. — 2 M. *Bagneux*: the village (p. 397) lies about 3/4 M. to the W. The line descends rapidly to *La Faïencerie*, a station just outside Bourg-la-Reine.

3 M. *Bourg-la-Reine* (p. 399), station in the Place Condorcet. — In the upper part of the town, not far from the Lycée Lakanal (to the right) is the station of *Petit-Chambord* (Sceaux; p. 399). — 3 1/2 M. *La Croix-de-Berny*. About 1 1/4 M. to the E. is *Fresnes-lès-Rungis*, with large prisons. — Farther on is *Antony* (p. 400), where the tramway has a stopping-place before reaching the (5 M.) principal station. The *Pont-d'Antony*, beyond the Bièvre, is a third station.

The tramway continues to ascend the Orléans road, crossing the Ligne de Grande-Ceinture, to *Le Petit-Massy*, a station 1 1/4 M. to the left of Massy (p. 400). Fine view of the valley of the Bièvre. — 6 3/4 M. *Wissous*, on the Grande-Ceinture line from Noisy-le-Sec. to Versailles. The tower of Montlhéry is seen in the far distance on the right, and shortly after reappears on the left. Beyond *Morangis*, with its large château (now a seminary), the line descends towards the valley of the Yvette. Near *Chilly-Mazarin* formerly stood a château of the Duc de Mazarin (d. 1713), nephew of the famous cardinal. *Chilly-Grande-Ceinture*. We descend a steep incline.

10 1/2 M. **Longjumeau** (*Hôtel St. Pierre*, Grande Rue; *du Cadran*, near the tramway-station), an old town with 2343 inhab., in the valley of the Yvette, noted for the peace concluded in 1568 between the Roman Catholics and the Protestants (the 'Paix Fourrée' or 'Petite Paix'). In the Place de la Mairie, reached by the Grande-Rue, rises a monument, by P. Fournier, to *Ad. Adam* (1803-56), composer of the opera 'The Postilion of Longjumeau'. Farther on is the *Church* (13-14th cent.). The *Château d'Engeval* is modern.

12 M. *Saulx-les-Chartreux* lies to the E. of the wooded hills beyond which is Palaiseau (about 1 3/4 M.; p. 400). To the S. rises the *Château de Mont-Huchet*. At the station of *Ballainvilliers* the tramway returns to the Orléans road. — 14 1/4 M. *La Grange-aux-Cercles*; 15 M. *La Ville-du-Bois*. The station of *Longpont* is nearly 1 1/4 M. to the W. of the village of Longpont, the church of which, dating from the 13th cent., belonged to a Cluniac priory founded about 1000 A.D. The *Château de Lormoy* (rebuilt in the 19th cent.), to the right of the church, also belonged to the priors.

15 1/2 M. **Montlhéry** (*Hôtel du Chapeau-Rouge*, Rue de la Chapelle; *Soleil-d'Or*, Rue des Juifs; *Maillet-d'Or*, at the station; *Cafés* near the ruins), an ancient and picturesque town of 2448 inhab., is situated on the slope of a hill crowned by the picturesque ruined **Castle of Montlhéry*. This stronghold was founded early in the 11th cent. under Philip I. and was afterwards held by Hugues de Crécy and his band of robbers. It subsequently became crown-property and was restored in the 13-14th centuries. It is reached from the

station in 20 min. by ascending the Rue Luisant, on the left, to the Place du Marché, and following thence the Rue des Juifs, turning to the right by the Grande Rue, which passes the *Parish Church* (partly of the 13th cent.). In a narrow street to the left of the church is the doorway of the *Hôtel-Dieu*, founded by Louis VII. (1149). Beyond the small Place behind the church, in the Rue de la Poterne, a path to the right leads to the ruins (375 ft.). The *Keep*, 100 ft. high, is in four stories; a staircase in the small tower ascends to the top (apply to the guardian; 10-20 c.). At the foot of the staircase, protected by a grating, are some tombstones from a Gallo-Roman cemetery discovered near by. Picturesque fragments of the other towers still remain, one 33 ft. in height, and there are traces of the fortified wall. Three massive terraces descended towards the town, which was itself surrounded by ramparts. — On our way back to the church, the Rue Gauché-Laurée on the left, continued by the Grande-Rue-de-la-Chapelle, leads to the *Porte Baudry*, built originally in 1015, reconstructed in 1589, and restored in 1803.

The railway-station of *St. Michel-sur-Orge* (p. 405; omn. 30 c.) lies to the E. of Montlhéry, the side farthest from the tramway-route. A branch-tramway runs hence to (1^3/$_4$ M.) *Marcoussis*, a large village with a church of the 15th cent. (the chapel of a former Celestine monastery), a château, and sandstone-quarries.

The main Tramway goes on viâ *Linas* (which possesses an interesting 13th cent. church), *Leuville*, and *St. Germain-la-Norville*, to (19^1/$_2$ M.) **Arpajon** (*Lion-d'Argent*, *Fontaine*, Grande Rue), a town of 2904 inhab. on the *Orge*, with a *Church* (12th and 15th cent.), of which the belfry, the sepulchral monuments, and the choir should be noticed. In the Place du Marché, to the left as we return by the Grande Rue, are some ancient timber constructions. — Omnibus to *Boissy-sous-St-Yon* (50 c.).

B. **Railway to St. Michel-sur-Orge.** From the Gare du Quai-d'Orsay, 18 M., in 3/4 hr. (fares 3 fr. 60, 2 fr. 40, 1 fr. 60 c., return-tickets 5 fr. 40, 3 fr. 85, 2 fr. 50 c.). — *Omnibus* from St. Michel to Montlhéry, see above.

The Tramway from the Châtelet (Square St. Jacques) to *Choisy*, 7^1/$_2$ M., in 1 hr. 20 min. (fares 50, 30 c.), starts every 40 minutes. The route is viâ *Villejuif* (pop. 5885) and *Vitry* (see below).

Steamboats ply from the *Quai du Louvre* to *Ablon* (p. 405) on Sun. and holidays in summer in 1^3/$_4$ hr.; fare 40 c. Stations to *Alfortville* (where we change steamers), see p. 252. Then *Choisy-le-Roi* and *Villeneuve-St-Georges* (p. 408). The journey is uninteresting.

Gare du Quai-d'Austerlitz, see p. 30. Beyond (1^3/$_4$ M.) *Orléans-Ceinture* we pass beneath the Ligne de Ceinture. — 5 M. *Le Chevaleret*, also the station for *Ivry* (on the right), a manufacturing suburb with 28,585 inhab., a large *Hospital for Incurables*, and a river-side port. It is dominated by the *Fort of Ivry*. Tramway to Paris and from Boulogne to Vincennes, see Appx., pp. 32, 34. — 5^1/$_2$ M. *Vitry* (pop. 9894); the station is ^{1}/$_2$ M. from the centre of the village, which is also on the line of tramway. It possesses a church of the 13-14th centuries. The *Moulin Saquet* (to the W.) played an important part in the siege of Paris in 1870-71. We now approach the Seine.

6^1/$_4$ M. **Choisy-le-Roi** (*Hôtel des Voyageurs*, at the end of the Rue du Pont; *Restaurant Pompadour*, on the right bank, near the

bridge), a pleasant town with 11,607 inhab., known in connection with its château, which Mlle. de Montpensier built in 1682, and which was subsequently acquired by Louis XV. It was completely destroyed at the Revolution. Near the bridge, before the station, on the left bank, is a bronze *Statue of a Fighting Sailor*, by Hercule, commemorating the combats at the 'Gare aux Bœufs' in 1870. — The Rue du Pont passes a little to the left of the former *Buildings of the Château*, now occupied by a porcelain manufactory. The *Mairie* and the *Church*, on the right of the street farther on, date from the 18th century. At the point where the street ends in the handsome Avenue de Paris is a bronze statue, by L. Steiner, of *Rouget de Lisle*, author of the 'Marseillaise', who died at Choisy in 1836.

From the Avenue de Paris to *Sceaux* (p. 399), 5¼ M.; to *La Croix-de-Berny* (p. 403), 5 M. From the bridge to *Créteil* (p. 407), 3 M.; to *Bonneuil* (p. 407), 3¾ M.

Beyond Choisy the railway passes under the Ligne de Grande-Ceinture. — 9½ M. *Ablon* (pop. 1332), a village about 1¼ M. to the S.W. of Villeneuve-St-Georges (p. 408) by the left bank of the Seine. Steamboats to Paris, see p. 404. — 10½ M. *Athis-Mons* (pop. 2612), near the confluence of the Orge and the Seine. The *Château d'Athis* was inhabited by St. Louis and Philippe le Bel. To the left is the railway from Paris to Corbeil (p. 408).

12½ M. **Juvisy-sur-Orge** (*Hôtel Belle-Fontaine*, at the station), a town with 3611 inhab., and a station used by both railways (comp. also p. 408). The park of the old Château was laid out by Le Nôtre, and now contains M. Camille Flammarion's observatory and climatological station (visitors admitted on application).

Our line now ascends the pretty valley of the Orge, which is crossed by the *Pont des Belles-Fontaines*, consisting of two bridges one above the other, built in the 18th century. — 13½ M. *Savigny-sur-Orge* has a fine 15th cent. château. — 15 M. *Epinay-sur-Orge*, preceded and followed by a viaduct. In the distance, to the right, is the tower of Montlhéry (p. 404).

16 M. *Perray-Vaucluse* is the station for the extensive lunatic asylum of *Vaucluse*, belonging to the city of Paris. The buildings rise in tiers on a hill to the right. — 18 M. *St. Michel-sur-Orge.*

The railway goes on to *Brétigny*, where it forks, the left branch running to *Etampes*, *Orléans*, *Tours*, etc., the right branch to *Arpajon* (p. 404; 23 M. from Paris), *Bourdan*, *Tours*, etc. See *Baedeker's Northern France.*

The road from St. Michel to Montlhéry (1½ M.; omn. in 20 min., 30 c.) passes, on the right, the *Château de Lormoy*. Farther on, nearly 1 M. from the station, a road diverges to the right to (½ M.) *Longpont* (p. 403), which is united with Montlhéry by a cross-road. We may reach the ruined castle of Montlhéry without entering the town, by a path to the left at the first houses, in continuation of the route from Longpont. — *Montlhéry*, see p. 403.

33. From Paris to Verneuil-l'Etang.

Chemin de Fer de Vincennes (Pl. R, 25, *V*; p. 249), in 13/4-2 hrs.; fares 4 fr. 10, 2 fr. 65 c., return-tickets 5 fr. 75, 3 fr. 95 c. — To *Champigny*, 3/4 hr.; 1 fr. or 75 c., 1 fr. 75 or 1 fr. 20 c.

From Paris to (4 M.) *Vincennes*, see p. 247. — 5 M. *Fontenay-sous-Bois*, with 9320 inhab., to the N.E. of the Bois de Vincennes (p. 250).

5 1/2 M. **Nogent-sur-Marne.** — *Café-Restaurant du Moulin-Rouge*, on the Marne, near the viaduct; *Taverne Nogentaise*, Grande Rue 162; *Café de la Mairie*, Grande Rue 161; others near the station. — *Dr. Liébaut's Bains Hydrothérapiques*, Rue des Jardins 61.

Electric Tramways (*Chemins de Fer Nogentais*), see Appx., p. 35.

Nogent-sur-Marne, a place with 10,586 inhab., is situated on a hill above the Marne, dotted with country-villas in the direction of Vincennes. Both the Belfort railway and the Grande Ceinture (with a joint station at *Le Perreux*) cross the Marne by a curved viaduct, 904 yds. in length, known as the 'Pont de Mulhouse'. The river below the viaduct is spanned by a *Bridge* connecting Nogent and Champigny (p. 407). Le Perreux has annual fêtes on the last Sun. in June and the first Sun. in July. In front of the church stands a *Monument of Watteau*. The House of Valois possessed a castle on the *Ile de Beauté*. The *Jardin Colonial*, a large school of agriculture, is in the Avenue de la Belle-Gabrielle. On the N., towards Fontenay-sous-Bois (see above), rises the *Fort of Nogent*.

Bry-sur-Marne (Chemin de Fer Nogentais, see above) is a village of 2125 inhab. on the left bank of the Marne. Engagements were fought there on Nov. 30th and Dec. 2nd, 1870. There are a bust of Daguerre (b. at Bry in 1851), one of the inventors of photography, and another of Sergeant Hoff, who distinguished himself during the Franco-Prussian war, the latter surmounting a lofty column adorned with a head of Bellona, by *Magrou* (1903).

Another tramway runs to the N. to (1 M.) *Neuilly-Plaisance* and (2 M.) *Rosny-sous-Bois* (pop. 4329) on the Chemin de Fer de l'Est (Ligne de Nogent). The latter is also connected with Paris (Place de la République) by the Gagny-Villemomble tramway coming from Le Raincy and going on to Montreuil-sous-Bois (p. 252), etc. — To the N. of Neuilly lies the *Plateau d'Avron* (375 ft.; view), which played a part during the siege of Paris in 1870. Beyond are *Villemomble* and *Le Raincy*, two neighbouring localities on the line to Nancy (8 M. from the Gare de l'Est) and traversed by tramways (see Appx., pp. 34, 35). Le Raincy is a modern town of 7129 inhab., with numerous villas built in the former park of the château, which belonged to the Orleans family.

Joinville-le-Pont (*Cafés-Restaurants de la Tête-Noire*, *à la Source*, both on the quay) is a village of 6016 inhab. on the right bank of the Marne, the chief boating-centre on the river, and a favourite summer-resort. The subterranean *Canal de St. Maur*, 656 yds. in length, which cuts off a large bend in the Marne and is therefore of great importance to navigation, begins here. Joinville possesses a national farm ('La Faisanderie'), the Villa Palissy, etc. The stands on the Vincennes race-course are 6 min. from the station. Tramways run hence to St. Maur-des-Fossés (1 1/4 M.), Charenton and Champigny (1 1/2 M.), and to Vincennes (Chemin de Fer Nogentais).

8 M. *St. Maur-les-Fossés* (Cafés at the Gare du Parc and the Gare de Champigny), a town of 23,065 inhab., spreads, with its dependencies (Le Parc, La Pie, La Varenne, St. Hilaire, and Champignol) over the bend which the river makes between it and Joinville. A pilgrimage to Notre-Dame des Miracles takes place on the 2nd Sun. in July. St. Maur is connected with Charenton (p. 252), by a tramway running through La Varenne and St. Hilaire. It is also the station for *Créteil*, an uninteresting old place with 4923 inhab., a short distance away, whence a tramway runs to (3 M.) Charenton (25 or 15 c.). There is also an electric tramway from Bonneuil-Créteil to the Pont de la Concorde. Notre-Dame des Mèches and the Château du Buisson are on the Créteil road. — 9 M. *Parc-de-St-Maur*.

10 M. **Champigny** (*Cafés-Restaurants* near the bridge) is a village (6655 inhab.) on the left bank of the Marne, here steep and prettily wooded. The station is at *Champignol*, on the right bank. The Chemin de Fer de Grande-Ceinture, which joins the Ligne de l'Est viâ Nogent-sur-Marne, has another station at *Le Plant-de-Champigny*, on the left bank, near the road leading to the new bridge of Nogent (p. 406), and on the line of the Chemins de Fer Nogentais. Champigny is memorable as the scene of the battles of 30th Nov. and 2nd Dec., 1870, at which Generals Trochu and Ducrot vainly endeavoured to force a passage through the German lines. A monument on the hill behind Champigny, 1/4 hr. from the Mairie, marks the site of the crypt containing the remains of the French and German soldiers who fell on that occasion. The crypt is open free daily from noon till 5 p.m.

Fine views of the valley of the Marne, Vincennes, and Paris are obtained beyond Champigny. — 10 1/2 M. *La Varenne-Chennevières*, beyond which we cross the Marne. — 12 1/2 M. *Sucy-Bonneuil*, stat. for *Sucy-en-Brie*. From Sucy-Bonneuil a branch of the Grande-Ceinture leads to Valenton (2 1/2 M.; p. 400) and Villeneuve-St-Georges (2 M.; p. 408). About 1 M. to the W. is *Bonneuil-sur-Marne* (pop. 674), whence a tramway runs to the Place de la Concorde. — 14 M. *Boissy-St-Léger*. To the left of the railway is the *Château du Piple*, with a Protestant normal school for girls. — 15 M. *Limeil*. Beyond, on the left, are the fine *Château de Gros-Bois*, and, on the right, the *Château de la Grange*, of the 17th century. — 16 1/2 M. *Villecresnes*. — 19 1/2 M. *Mandres*. — 20 1/2 M. *Santeny-Servon*.

22 1/2 M. **Brie-Comte-Robert** (*Hôtel de la Grâce-de-Dieu*, Rue de Paris), a very old and decayed little town (pop. 2718), formerly capital of the Brie Française, was founded in the 12th cent. by Comte Robert, brother of Louis VII. The *Church of St. Etienne* is a handsome building of the 12-16th centuries. In the adjoinig Rue des Halles is an interesting Gothic *Façade* of the 13th cent., belonging to an old hospital. Farther on are the ruins of a château of the Counts of Brie.

25 1/2 M. *Grisny-Suisnes*. — 27 1/2 M. *Coubert-Soignolles*. — 32 M. *Yèbles-Guignes*. — 34 M. *Verneuil-l'Etang*, where the railway joins the line to Troyes and Belfort. See *Baedeker's Northern France*.

34. From Paris to Fontainebleau.

37 M. Chemin de Fer de Lyon. The journey occupies 1-1¾ hr. (fares 6 fr. 60, 4 fr. 45, 2 fr. 90 c.; return-tickets 9 fr. 90, 7 fr. 15, 4 fr. 65 c.). — Those who visit Fontainebleau should devote a whole day to the excursion, leaving Paris by an early train.

At (1¼ M.) *Bercy-Ceinture*, a station within Paris, we cross the Ligne de Ceinture. — Beyond (3 M.) *Charenton* (p. 252) we cross the *Marne*, near its confluence with the Seine. To the left is the Asylum of St. Maurice (p. 252). On the left bank of the Marne lies *Alfortville* (p. 252). — 4½ M. *Maisons-Alfort*, a place with 10,547 inhab., well known for its veterinary college, founded in 1766 by Bourgelat. The Château de Charentonneau and the Villa Lesieur are also noteworthy. Farther on we cross the Ligne de Grande-Ceinture.

9½ M. **Villeneuve-St-Georges** (*Cafés* at the station), with 8178 inhab. and a suspension-bridge over the Seine, is picturesquely situated on the slope of a wooded hill to the left, at the confluence of the Yères and the Seine. The *Château de Beaureyard*, where Balzac's widow resided, has been acquired by the municipality. The Lyons railway has large works here. Villeneuve is also a station on the Ligne de Grande-Ceinture. A monument, by A. Lenoir, in the Square de la Mairie, commemorates *Victor Duruy* (1811-94), statesman and historian. Steamboat to Paris, see p. 404.

From Villeneuve-St-Georges to Melun viâ Corbeil, 26½ M., railway in about 1½ hr. (fares 4 fr. 95, 3 fr. 35, 2 fr. 15 c.). — Beyond (13¾ M.) *Draveil-Vigneux* it crosses the *Seine*. — 4½ M. *Juvisy* (p. 405). — 7 M. *Ris-Orangis*. — 9½ M. *Evry-Petit-Bourg*.

11¼ M. **Corbeil** (*Hôtel de la Belle-Image*, to the left, before the mills; *Bellevue*, on the right bank, by the bridge), with 9632 inhab., is situated at the confluence of the Seine and the *Essonne*. It owes its origin to a stronghold built in the 11th cent. to repel the incursions of the Normans, and became the capital of a county which Louis le Gros annexed to the crown. St. Louis signed a treaty here with Jaime I. of Aragon (1258). The *Moulins de Corbeil* are perhaps the largest flour-mills in France. A little beyond them are the *Hôtel de Ville* and the handsome *Galignani Monument*, by Chapu, commemorating the well-known Paris publishers (d. 1873 and 1882), who were substantial benefactors of Corbeil. The Rue St. Spire leads to the church of *St. Spire*, founded by Haymon I., Count of Corbeil (d. 957), and reconstructed in the 12th century. In the first chapel to the right are the tombs of Haymon and of Jacques de Bourgoin de Corbeil (d. 1661). To the N.W. of Corbeil are the *Etablissements Decauville*, iron-works employing 950 hands, whose speciality is narrow-guage railways, and to the S.W. the village of *Essonnes*, with a large paper-mill (3000 workmen). — *From Corbeil to Montargis*, see *Baedeker's Northern France*.

Beyond (13 M.) *Villabé* the Melun line diverges to the right from the Montargis line, then passes under it, and crosses the Essonne. — 15½ M. *Coudray-Montceaux*; 18 M. *St. Fargeau-Seine-Port*. Seine-Port is on the right bank. — 20½ M. *Ponthierry-Pringy*, with a bridge over the Seine. — Beyond (23½ M.) *Vosves* we skirt the park of the Château de Belombre.

26½ M. *Melun*, see p. 409. — The line crosses the Seine and proceeds along the right bank to (22½ M.) *Montereau* (see *Baedeker's Northern France*). Beyond *Champagne*, the 6th station on this extension, we see the Forest of Fontainebleau on the left bank, while (10½ M.) *Vulaines*, the 5th station, is only 1¾ M. from the station of Fontainebleau and 1¼ M. from the Tour Denecourt (p. 415).

Beyond Villeneuve-St-Georges we ascend the beautiful green dale of the *Yères*, a small but deep river. Before and after (11 M.) *Montgeron* the train crosses the Yères. — 13 M. *Brunoy*. The train now traverses a long viaduct, commanding a beautiful view. — 16¼ M. *Combs-la-Ville*. — 19½ M. *Lieusaint*. — 24 M. *Cesson*. Near Melun the Seine is again reached and crossed.

28 M. **Melun.** — HÔTEL DU GRAND-MONARQUE, Rue du Miroir, R. 2½, D. 2½ fr.; DU COMMERCE, Rue Carnot, both near St. Aspais. — *Brasserie Gruber*, near the station. — An *Electric Tramway* traverses the town.

Melun (230 ft.), the capital of the department of Seine et Marne, is an ancient town with 13,059 inhab., picturesquely situated on an eminence above the Seine, and carrying on a brisk trade in grain, poultry, and Brie cheese.

Melun is the *Mecletodunum* or *Melodunum* mentioned by Cæsar as having been captured by his lieutenant Labienus in 53 B.C. The Normans also laid it waste; and after it had become a royal residence under the early Capetians it was again several times captured: by Charles the Bad of Navarre in 1358; by Du Guesclin in 1359; by the English in 1420, after an obstinate resistance by the inhabitants, who succeeded in expelling the invaders ten years later; and by Henri IV. in 1590.

The Avenue Thiers, to the right of the station, leads to the old town across an island in the Seine on which lay the Gallic settlement. A monument to the victims of the war of 1870-71 was erected in 1899 at the corner of the Avenue Thiers and the Boulevard St. Ambroise. On the island, to the right, rises the *Church of Notre-Dame*, built in the 11-12th cent. but afterwards remodelled, and restored in the 19th century. The transepts are surmounted by two Romanesque towers; the choir is Gothic. The interior contains some excellent old paintings: in the right aisle, Descent from the Cross, by *Jordaens*, after Rubens; Infant Moses, by *Primaticcio;* Ecce Homo, by *Seb. Franck;* also a good funeral monument (15th cent.).

The principal street on the other side of the island skirts the back of the *Church of St. Aspais* (16th cent.), on the apse of which is a modern medallion of Joan of Arc, by *Chapu*, erected to commemorate the expulsion of the English in 1430. The exterior is richly decorated, while the interior deviates from the usual form in having double aisles terminating in apses. The choir has some fine old stained glass and six handsome marble medallions of apostles and church-fathers, dating from the 17th century. The right aisle contains two ancient paintings, a Last Supper and the Hebrew Children in the Fiery Furnace; in the left aisle is a large modern painting of Christ, by *H. Schopin*. Fine organ-case.

In front of St. Aspais is a *Savings Bank*. The Rue du Miroir ascends thence to the upper part of the town, in which are situated the *Belfry of St. Barthélemy*, erected in the 18th cent., and the *Préfecture*. — To the left, as we ascend, is the Boulevard Victor-Hugo, in which is a *Monument to Pasteur* (see p. 326), with a bust and group in bronze by A. d'Houdain, erected in honour of his discovery in this neighbourhood of the anti-toxin for anthrax.

To the right, beyond St. Aspais, is the Rue de l'Hôtel-de-Ville, in which is the *Hôtel de Ville*, a handsome Renaissance edifice, part of which is ancient, though it was only completed in 1848. In the interior is a small *Museum*, comprising local antiquities, paintings, and casts of the works of the sculptor Chapu (1833-91), who was born in the neighbourhood. The court is embellished with a marble *Statue of Amyot* (1513-93), a native of Melun, bishop of Auxerre, executed by Godin in 1860. By the Rue de l'Hôtel-de-Ville we reach the *Place St. Jean*, with a modern fountain.

The **Château de Vaux-Praslin** or *Vaux-le-Vicomte*, a gorgeous structure of the 17th cent., lying about 4 M. from Melun, and surrounded by an immense park, was erected at a cost of 720,000*l.* by *Nicolas Fouquet*, 'surintendant des finances' under Louis XIV. The interior, which contains paintings by *Le Brun* and *Mignard*, valuable tapestries, etc., may be inspected on application to the proprietor, M. Sommier, Rue de Ponthieu 57, Paris.

Steam-tramways ply from Melun to (12 M.) *Verneuil* (p. 407), in 1 hr. (fares 1 fr. 45, 1 fr. 10 c.), and to (7½ M.) *Barbison*, at the entrance of the forest of Fontainebleau, near the Gorges d'Apremont (p. 416), in ¾ hr. (fares 1 fr. 25 or 75 c.). The latter line passes *Dammarie-lès-Lys* (pop. 1734) and *Chailly-en-Bière* (pop. 1298.)

Beyond Melun we see the *Château de Vaux-le-Pénil* (18th cent.), above the right bank of the Seine. Then a small tunnel, on emerging from which we find the Seine on our left. — 31 M. *Bois-le-Roi*. — We enter the forest of Fontainebleau. — 37 M. *Fontainebleau*.

Fontainebleau.

The Station is about 1½ M. from the palace (electric tramway 30 c.; hotel-omnibus 30 c.) Visitors who arrive before lunch-time should proceed direct from the station to the Tour Denecourt (p. 415), bearing to the left and crossing the line, and 2 min. farther on again to the left; then straight on to the 'carrefour', whence the road to the right leads to the (1½ M.) tower. The palace and garden may be visited next (1-1½ hr.), and a walk or drive taken to the Gorges de Franchard (p. 416; 2-3 hrs.) in the afternoon. It is well to order dinner beforehand.

Hotels (prices should be previously ascertained). De France et d'Angleterre, de l'Aigle-Noir, R., L., & A. from 5, B. 1¼, déj. 4, D. 5, and à la carte, pens. from 12 fr., both near the palace; de la Ville de Lyon et de Londres, Rue Royale 21, in the same style, pens. from 12 fr.; Lion-d'Or, Place Denecourt 25, R. from 2½, B. 1¾, déj. 3, D. 3½, pens. from 8 fr.; de la Chancellerie, Rue Grande 2, near the palace, R. from 2½, B. 1, déj. 3, D. 3½ (incl. wine), pens. from 8 fr.; de Moret et d'Armagnac, Rue du Château 16, R. from 4, B. 1, déj. 3½, D. 4 (incl. wine), pens. 9-10 fr.; du Cadran-Bleu, Rue Grande 9, R. 2½-4, B. 1, déj. 3, D. 3½ (incl. wine), pens. from 10 fr.; Hôtel-Pension Launoy, Boul. de Magenta 37, well spoken of, R. from 3½, B. 1, déj. 3½, D. 4½, pens. 10-13 fr.; Hôtel-Pension Victoria, Rue de France 112, pens. 8-10 fr.

Restaurants. At the hotels; also, *Charny*, Rue Grande 112, déj. 2-2½, D. 2½-3 fr. — **Cafés.** *Naudin*, Rue des Bons-Enfants 33; *Cadran Bleu*, see above (Munich beer); *de l'Hôtel-de-Ville*, Rue Grande 23; *Henri II*, Rue Grande 65.

Cabs. Per drive in the town, 1 fr.; to the station, 2 fr. (½ fr. extra 'demandée à domicile'); from the station to any address in the town, 2 fr. Per hour: in the town 3 fr.; in the forest, according to arrangement. — The offers of cabmen to drive the visitor to all the places of interest at an inclusive charge should be declined.

Post and Telegraph Office, Place Denecourt and Rue de la Chancellerie. — *French Protestant Church*, Rue Béranger. — *Synagogue*, Rue du Parc.

Hours of Admission to the Palace: daily from 10 to 5 o'clock in summer and from 11 to 4 in winter (Oct.-April), gratis. The custodian who shows the apartments (fee) is to be found at the entrance, or in the principal court, or in the offices to the left of the railing.

Fontainebleau is a quiet place with broad, clean streets, and 14,160 inhabitants. It is now a fashionable and somewhat expensive summer-resort. Its celebrated palace was one of the favourite royal residences.

In the Rue Grande, leading from the station, is the modern *Hôtel de Ville;* farther on is a monument to *President Carnot* (1837-94), with a bronze bust and a statue of France, by Peynot. In the Place Centrale, at the back of the church, is a bronze statue, by Godin (1881), of *General Damesme*, a native of Fontainebleau, who was killed at Paris in June, 1848. — The handsome *Monument to Rosa Bonheur* (1901), in the Place Denecourt in front of the palace, consists of a bronze bull, designed by the great artist herself, on a granite plinth adorned with her portrait and three of her pictures in relief.

***Palace.** The château or palace of Fontainebleau occupies the site of a fortified château founded by Louis VII. in 1162. It was built for Francis I. by the architects *Gilles le Breton*, *Pierre Chambiges*, and *Ph. Delorme*, and, although of enormous extent, is less imposing in appearance than other châteaux of this period. The interior decoration, however, in the style of Giulio Romano, is deservedly much admired. Henri IV. (d. 1610) and his son Louis XIII. (d. 1643) made considerable additions, but since that period it has undergone little alteration. It was a favourite residence of Napoleon I., but after 1815 it was much neglected. Louis Philippe and Napoleon III. spent large sums in restoring it.

Several historical associations attach to the Palace besides those which are referred to hereafter. *Francis I.* received Charles V. at Fontainebleau in 1539. In 1602 *Henri IV.* caused his companion-in-arms Marshal Biron to be arrested here on a charge of high treason, and to be beheaded in the Bastille a month later. In the previous year the palace witnessed the birth of *Louis XIII.* Here, in 1685, *Louis XIV.* signed the Revocation of the Edict of Nantes. The *Grand Condé* died here in 1686, and it was in this palace that the sentence of divorce was pronounced against the *Empress Josephine* in 1809.

The Cour du Cheval-Blanc, by which we enter, derives its name from a statue it once contained. It is sometimes called the *Cour des Adieux* from having been the scene of Napoleon's parting from the grenadiers of his Old Guard on 20th April, 1814, after his abdication. Here, too, on 20th March, 1815, on his return from Elba, the emperor reviewed the same troops before marching with them to Paris.

The central part of the palace is approached by the massive *Escalier du Fer-à-Cheval*, so named from its horseshoe form. Below is the usual entrance for visitors.

Interior. The Chapelle de la Trinité, on the groundfloor to the left, has a fine ceiling, painted by *Fréminet* (1619, restored). The altar is by *Bordoni* (early 17th cent.), and the altar-piece (Descent from the Cross) by *J. Dubois;* the statues by *G. Pilon*. Opposite

the altar is the royal gallery. In this chapel Louis XV. was married in 1725, and Ferdinand, Duc d'Orléans (p. 218), in 1837, and Napoleon III. was baptised here in 1810. — A broad staircase ascending thence leads to the first floor, where we usually begin with the —

Appartements de Napoléon I. (now being re-arranged), on the side of the garden next to the Orangery. These consist of an antechamber, with paintings above the doors by *Boucher*, Scipio, by *Vien*, Roman women offering their jewels for the public service, by *Brenet*, etc.; secretary's room, with Napoleon's campaign writing-desk.; *Bath Room, with mirrors adorned with paintings by *Barthélemy*, brought from the apartments of Marie Antoinette at the Petit-Trianon; room in which Napoleon signed his abdication on 4th April, 1814, on the small round table in the centre; study, with a ceiling by *J. B. Regnault*, representing Law and Justice; bedroom with a handsome chimneypiece of the time of Louis XVI., Napoleon's bed, and fine furniture and bronzes.

To the left is the *Salle du Conseil, of the period of Louis XV., decorated by *Boucher* and *Van Loo*, and containing furniture covered with Beauvais tapestry. Large table, the top of which (6 ft. 9 in. in diam.) is a single piece. Boule clock. — Then the *Salle du Trône, with a handsome ceiling, containing a chandelier in rock crystal (time of Charles IX.), wainscoting executed in the reigns of Louis XIII. and Louis XIV., and a bust of Napoleon I. by *Canova*.

We next enter the *Appartements de Marie Antoinette: her boudoir, with two fine ivory vases; her bedroom, adorned with silk hangings presented by the city of Lyons and containing the cradle of the King of Rome (adorned with a figure of Victory) and a jewel-case of Marie Louise; the music-room, with a small round table in Sèvres porcelain; saloon of the ladies-in-waiting, with Louis XVI furniture and Beauvais tapestry.

We now reach the Galerie de Diane, or de la Bibliothèque (30,000 vols.), a hall 88 yds. in length, constructed under Henri IV. and restored by Napoleon I. and Louis XVIII. It is adorned with paintings representing mythological scenes, by *Blondel* and *A. de Pujol*, a portrait of Henri IV. by *Mouzaisse*, etc. The central glass-case at the entrance contains a fac-simile of the abdication of Napoleon I. In the cabinet with a glass door are 15th and 16th cent. editions and rare bindings. To the left of the entrance are Monaldeschi's sword and coat-of-mail.

Under the Galerie de Diane is the old *Galerie des Cerfs*, which is not shown to visitors. It was in this room in 1657 that Queen Christina of Sweden, while a guest at the French court after her abdication (1654), caused her unfortunate equerry and favourite Count Monaldeschi to be put to death after a pretended trial for treason.

We are next conducted (usually through the Galerie de Diane) to the Salons de Réception, running parallel to Marie Antoinette's apartments, and overlooking the Cour Ovale (p. 414). The antechamber is embellished with Gobelins tapestry of the Louis XIV.

period, and the following apartment (Salon des Tapisseries) with very ancient tapestry from Flanders (myth of Psyche); in the latter are a Louis XIII sideboard and Louis XIV commodes. The chamber of Francis I., which contains a handsome chimneypiece, partly of the 16th century, has a coffered ceiling, and is also adorned with Flemish tapestry (royal hunting-parties).

The Salon Louis XIII, in which that king was born, is decorated with paintings by *Ambroise Dubois* (1543-1614 or 1615) from the story of Theagenes and Charicles, and contains a mirror of Venetian glass, said to be the earliest mirror introduced into France, and an ivory jewel-case that belonged to Anne of Austria. The Salle St. Louis contains fifteen pictures relating to the life of Henri IV., a marble relief, by *Jacquet*, of Henri IV. on horseback, etc. — In the Salon des Jeux, or des Aides-de-Camp, a Louis XIV clock, and two chests in carved ebony of the 16-17th centuries. — The Salle des Gardes, the last of this series, contains a handsome chimneypiece, partly by *G. Pilon*, adorned with a bust of Henri IV. and statues of Power and Peace, an ancient ceiling, and a fine modern flooring.

The Escalier du Roi, or grand staircase, occupying the site of a former bedroom, is adorned with paintings by *Nic. dell' Abbate* and *Primaticcio*, restored by *A. de Pujol*. The subjects are from the life of Alexander. The Cour Ovale (p. 414) is well seen from the landing. In the Passage and Antechamber are paintings by *Boullongne* (Venus and Cupids), *Martin*, *Steenwick*, and a group (Shame vanquished by Love) by *J. Debay*.

The Appartements de Mme. de Maintenon are less interesting. In the salon is a fire-screen worked by the ladies of St. Cyr, a Boule table, and chairs covered in tapestry. The study contains Beauvais tapestry; the dressing-room a Flora by *Boullongne*. There are also a bedroom and boudoir. — Thence a passage leads to the —

*Galerie de Henri II., or Salle des Fêtes, constructed by Francis I., and richly decorated by Henri II. for Diane de Poitiers. The crescent and the monogram *D H* frequently recur in the ornamentation. The mythological frescoes by *Primaticcio* and his pupil *Nic. dell' Abbate* have been restored by *Alaux*, and have thus lost much of their originality. At the end of the hall is a handsome chimneypiece. The windows afford a pleasant survey of the gardens.

Retracing our steps to the Salon St. Louis, we turn to the left into the Galerie de François Premier, which runs parallel with the apartments of Napoleon I. on the side next the Cour de la Fontaine (p. 414). The gallery is embellished with fourteen large compositions by *Rosso Rossi*, representing allegorical and mythological scenes relating to the history and adventures of Francis I. The paintings are separated from each other by bas-reliefs, caryatides, trophies, and medallions. The salamander, being the king's heraldic emblem, and his initial *F* frequently recur.

The Vestibule d'Honneur, between the Escalier du Fer-à-

Cheval and the Galerie François Premier, possesses two handsome oaken doors of the time of Louis XIII., and four modern doors in the same style. It contains also a jewel-casket in Sèvres porcelain of the time of Louis Philippe, and a statue, in onyx and silver, by *Cordier*.

To the left are the Appartements des Reines Mères and of Pius VII. They were once occupied by Catherine de Médicis (d. 1588), by Anne of Austria (d. 1666), mother of Louis XIV., and afterwards by Pius VII., who was a prisoner here from June, 1812, to Jan., 1814. We pass through an antechamber with chairs and hangings in Cordovan leather and a magnificent Louis XIII chest; over the fire-place, Bacchanal, by *N. Hallé*. — The next room, which was set apart for the officers of the household, is adorned with Gobelins tapestry (Story of Esther) of 1740 and has a commode by *Gouthière*. — The Salon de Réception, also hung with Gobelins, and furnished with chairs upholstered in Beauvais tapestry, has a *Ceiling in the Louis XIII. style. The furniture in the bedroom of Anne of Austria (with similar hangings) is of the Empire period. Beyond this are two small rooms, the first of which contains a portrait of Pius VII. after *David*, and the second two commodes in the style of Boule (one by *Riesener*). Then, the pope's bedroom (the arrangement has been altered); a corner-room, with an ancient tapestry representing Parnassus, and a Louis XIV clock; and a waiting-room, with Gobelins tapestry. Traversing an antechamber, with Sèvres porcelain, we enter the Galerie des Fastes, containg a few ancient pictures, Gobelins tapestry, and portraits of Louis XV. and Marie Lesczinska by *C. Van Loo*.

Lastly we reach the Galerie des Assiettes, which is sometimes shown to visitors first. It derives its name from the quaint style in which it was decorated by order of Louis Philippe with plates of porcelain bearing views of royal residences, etc. Frescoes by *A. Dubois* have been transferred hither from the Galerie de Diane.

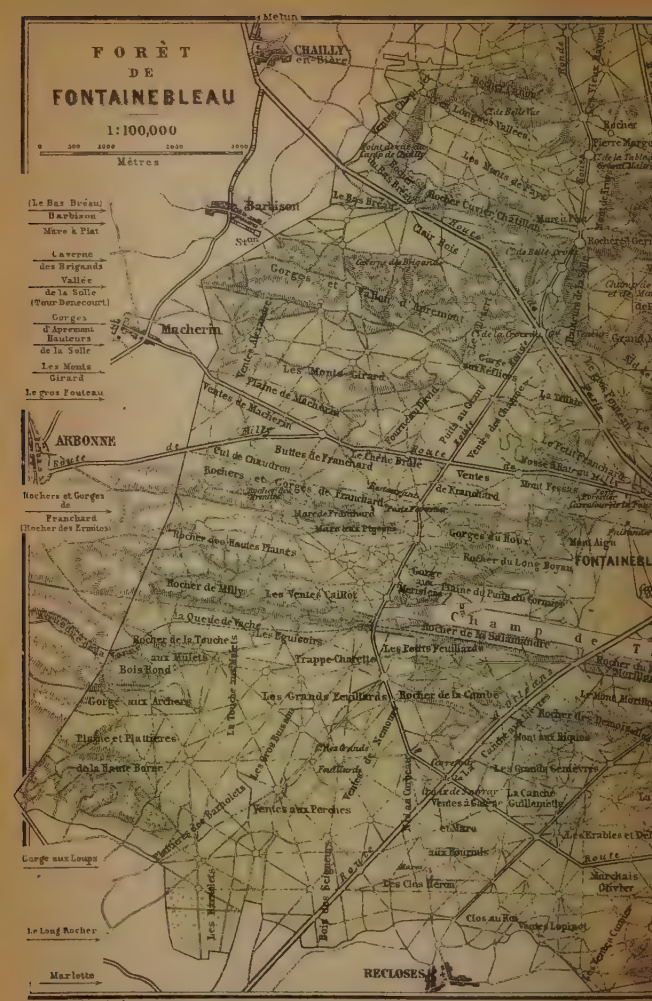
We conclude our inspection of the palace with the *Chapelle Haute de St. Saturnin*, containing the tribune of Henri II. and some ancient paintings restored in 1895, and the *Chapelle Basse*.

On the groundfloor, to the right, in the main building is a **Chinese Museum**, open at the same hours as the palace. The entrance is in the Cour de la Fontaine (see below). The collection, which is valuable, was begun after the French expedition to China in 1860. — Room I. Perfume-censers; jardinière in cloisonné enamel; lustre; copper dragons and pagoda; lacquer panels; elephants' tusks. In the glass-cases: crown of the king of Siam; handsome ewer. — Room II. Wooden pagoda; valuable jewels, including a belt presented to Louis XV. by the Siamese ambassadors; jewel of the order of the elephant; mandarin's collar in jade. — Room III. Palanquin; gongs; weapons and armour; flags.

Gardens. The principal entrance is by the *Cour de la Fontaine*, reached through the large door to the right of the Escalier du Fer-à-Cheval (p. 411). The *Carp* in the pond are a venerable institution; their greed is proverbial.

On the right lies the *Jardin Anglais*, laid out unter Napoleon I.

On the left, beyond the pond, rises the *Porte Dorée*, dating from the reign of Francis I. It is adorned with frescoes after *Primaticcio* (restored).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Mètres
Melun
CHAILLY
en Bière
Barbizon
Le Bas Bréau
(Le Bas Bréau)
Barbizon
Mare à Piat
Caverne des Brigands
Vallée de la Solle
(Tour Denecourt)
Gorges d'Apremont
Hauteurs de la Solle
Les Monts Girard
Le gros Fouteau
Macherin
Les Monts Girard
Plaine de Macherin
Ventes de Macherin
ARBONNE
Route
Rochers et Gorges de Franchard
(Rocher des Termites)
Cul de Chaudron
Buttes de Franchard
Le Prêche Brûlé
Rochers et Gorges de Franchard
Ventes de Franchard
Mont Ussy
Marre de Franchard
Mare aux Piques
Rocher des Hautes Plaines
Gorges du Houx
Rocher du Long Boyau
FONTAINEBL
Rocher de Milly
Les Ventes Caillot
Plaine du Puits des Gorniers
La Queue de Vache
Rocher de la Touche aux Millets
Les Equeciers
Rocher de la Salamandre
Les Petits Feuillards
Bois Rond
Trappe-Charette
Gorge aux Archers
Les Grands Feuillards
Rocher de la Cambe
Plaine et Plantières
de la Haute Borne
Mont aux Hignes
Les Grands Genevriers
Ventes aux Perches
Ventes à Cuves
La Canche Guillaumette
et Mare
Les Erables et Del
Gorge aux Loups
aux Fourmis
Marchais Olivier
Les Gros Hêtres
Le Long Rocher
Clos au Roi
Marlotte
RECLOSES
Les Rochettes
Bois des Rochettes
Les Grands Feuillards
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FONTAINEBLEAU.
1:30,000
Paris
Paris
Bassanais
SAMOIS
HERIC
Le Chatrevue
La Madeleine
Calvins
LA MOREAU
Basses Loges
Chanis
Parc de Monceaux
AVON
Mont Merle
Rocher Fouteau
Rocher Bouligny
Rocher d'Avon
Rocher Eruth
Rocher des Princes
Rocher Besnard
Mont Aigu
Plaine du Rocher
Les Sablons
Marion des Roches
Les Tremblaies
Mariotte
Terre Blanche
Croc Marin
Effondre Chantrisse
THOMERY
Station
CHAMPAGNE
ST MAMMES
VENEUX NADON
Les Montforts
Le Mont Ansart
La Poule Rare
Chemin de Thomery
Chemin de Moret
Chemin de Veneux
Chemin de Bourron
Route de Fontainebleau à Melun
Route de Fontainebleau à Nemours
Route de Fontainebleau à Montargis
Route de Fontainebleau à Moret
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Route de Fontainebleau à Dakar
Route de Fontainebleau à Rufisque
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Route de Fontainebleau à Bakel
Route de Fontainebleau à Matam
Route de Fontainebleau à Podor
Route de Fontainebleau à Dagana
Route de Fontainebleau à Richard Toll
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Route de Fontainebleau à Sens
Route de Fontainebleau à Moret
Route de Fontainebleau à Nemours
Route de Fontainebleau à Melun
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This forms one of the entrances to the *Cour Ovale*, or *du Donjon* (not open to the public), which is interesting on account of its fine colonnades of the early French Renaissance. — The *Parterre*, another garden beyond the pond, was designed for Louis XIV. by Le Nôtre, and contains ornamental ponds and sculpture. — The *Cour Henri IV*, to the N., is now occupied by the *Ecole d'Application de l'Artillerie et du Génie*. Farther on, to the E., is the *Canal* (1320 yds. long), formed by order of Henri IV. — To the N.E. of the Parterre is the *Park*, with a *Labyrinth* at the end and the *King's Vine*, on the left wall, which adds its quota to the crop of grapes ('chasselas de Fontainebleau'), amounting to about 29,000 bunches annually, for which the place is famous.

The ***Forest of Fontainebleau**, which is about 50 M. in circumference and covers an area of 42,500 acres, is justly regarded as the most beautiful in France. On the N.E. side it is bounded by the sinuosities of the Seine. The ground here is of a very varied character, the rock formation consisting chiefly of sandstone, which yields most of the paving-stones of Paris. The magnificent timber and picturesque gorges of the forest afford numerous pleasant walks, and attract many artists (see p. 416).

All points where paths cross each other are provided with finger-posts. *Blue* and *red* marks placed on trees and rocks indicate the way to the most picturesque points. The small red rectangles, with the distances inscribed below, point in the direction of the town. — Those who stray from the beaten paths should beware of adders.

There are two fine points of view in the E. part of the forest, to the N. of Fontainebleau: the **Croix-du-Calvaire*, about 1 M. above the town, which, seen thence, presents a most picturesque appearance, and the **Tour Denecourt*, which commands a wide panorama but does not include the town itself. The tower is reached in $^1/_2$ hr. from the railway-station (p. 410) or in $^3/_4$ hr. from the town. The route from the latter leads viâ the Rue Grande, the Melun road, and the ($1^3/_4$ M.) Chemin de Fontaine-le-Port, to the right of the Carrefour de la Croix d'Anges. About $^1/_3$ M. farther on a post indicates the way to the Tour Denecourt (comp. the Map). The tower, which is provided with a belvedere (rfmts.), bears a relief-medallion, in bronze, of *Denecourt* (d. 1875), who spent his fortune and much of his life in exploring and mapping-out the forest. The belvedere commands a picturesque view for nearly 40 miles round. The Eiffel Tower in Paris is seen in clear weather.

Between the Melun road and the road from Paris (see below) are the *Nid de l'Aigle* and the *Gros-Fouteau*, two of the finest groups of trees in the forest ($1^1/_2$ M. from the town).

Visitors seldom extend their excursion beyond the *Rochers et Gorges de Franchard*, 3 M. from the town (carr., see p. 410). At the N.W. end of the Rue de France, which leads to the right from the Rue Grande at the tramway-terminus, we follow the broad road diverging to the left from the highroad to Paris (which leads to the Gros-Fouteau and the Nid de l'Aigle, see above). Carriages turn to the left at the Route Ronde. Pedestrians quit the road after 35 min.

by a bridle-path to the left (*Route de la Fosse-Rateau), which they follow for 5 min., then turn to the right by another path leading in 5 min. more to the *Restaurant de Franchard* (inquire as to prices). The celebrated *Rochers et Gorges de Franchard*, are a chaotic group of white sandstone rocks overgrown with trees and bushes, forming a basin (1/4 M. to the W.; beyond the ruins of an old monastery) about 2 1/2 M. in circumference, and commanding a view of the whole gorge. Hurried visitors may engage one of the guides to be found here, taking care to make a distinct bargain (usually 1 1/2 fr.). The visitor returns to the town by the same route.

An excursion to the *Gorges d'Apremont* and the fine timber of the neighbouring *Bas-Bréau* is not less interesting than the above (comp. the Map). It requires 4-5 hrs. from Fontainebleau and about 1 hr. less from the Gorges de Franchard. Between the Rochers d'Apremont and the *Monts Girard*, another chain of hills, extends the *Dormoir*, a plain partly wooded and partly covered with rocks and heath, one of the most beautiful parts of the forest, and a favourite sporting-rendezvous. In the upper part of the Gorges d'Apremont is situated the *Caverne des Brigands*, where refreshments and souvenirs of the forest are sold (bargaining necessary). Farther to the N. is the highroad to Paris, already mentioned, which leads in the direction of Fontainebleau past the *Hauteurs de la Solle* to the carrefour of the *Belle-Croix*, near the *Mare à Piat*, and to the *Gros Fouteau* (p. 415), etc.

Barbison (*Hôtel de la Forêt*, board 7 fr. per day, R. 4-15 fr.; *Hôt. des Charmettes*, pens. 6-7 fr.; *Hôt. des Artistes: Hôt. de l'Exposition*, déj. 2 1/2-3, D. 3-3 1/2, pens. from 6 fr.) is about 3/4 M. to the W. of the Bas-Bréau. It is a happy hunting-ground for artists, and has inspired many canvasses, including those of Th. Rousseau and Millet, but is now chiefly interesting for the paintings by various artists which decorate the walls of the hotels. Tramway to Melun (see p. 410).

Among the interesting points in the S. part of the forest may be mentioned the *Rocher d'Avon*, near the palace-park, between the road to Moret and that to Marlotte, and the *Gorge aux Loups* and the *Long-Rocher*, near the verge of the forest.

The village of **Marlotte** (*Hôtel Mallet*, pens. 6-8 fr.), 3/4 M. farther on and 5 1/2 M. from Fontainebleau, is, like Barbison, a favourite resort of artists. The nearest station is *Montigny*, on the line to Montargis, 3/4 M. to the E., whence we may return to Fontainebleau viâ *Moret*. — About 3/4 M. to the W. of Marlotte, and also near the forest, is *Bourron* (Hôt. de la Paix, pens. 6 fr.), suitable for a stay of some time, with a station at the junction of the lines from Montargis and Malesherbes. — For *Moret*, see *Baedeker's Northern France*.

Gravé et imprimé par

Calais
E
Colonne
F
G
Dames de Nazareth
Cimetière du Nord
Hospice
1
Colonne
Cimetière St Martin
St Michel
Sœurs de la Retraite
St Pierre
Entrepôt
Hôpital
Notre Dame
Château
BASSE
HAUTE
VILLE
VILLE
Théâtre
Sous Préfect
St Joseph
Ursulines
Gavole
Musée
Nicolas
Poste Télégr.
Cirque
Arrière Port
Gare
Place de Capécure
Usine à Gaz
St François de Sales
Marché aux Bestiaux
Abattoir
Marchandises
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3
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35. By Folkestone, Boulogne, and Amiens.

255 M. By EXPRESS TRAINS (see advertisements in 'Bradshaw'), from Charing Cross or Cannon Street, in 8-10 hrs., average sea-passage 2¼ hrs.; fares 2*l.* 10*s.*, 1*l.* 14*s.* 8*d.*, and 1*l.* 2*s.* 9*d.*; return-tickets valid for one month 4*l.* 7*s.* 10*d.*, 3*l.* 3*s.*, and 1*l.* 17*s.* 5*d.* Passengers with single tickets may break their journey at the principal stations, and spend seven days on the route. Registered luggage is not examined before arrival at Paris.

By *Steamboat from London to Boulogne* (see 'Bradshaw'). *Bennett Steamship Co.*, thrice weekly, in 9-10 hrs. (6 hrs. river-passage); fare 10*s.*, return 17*s.* 10*d.*; *New Palace Steamers Co.*, weekly during the season; return-fares 14*s.*, 11*s.* 6*d.* This route is pleasant in favourable weather; but the trains from Boulogne to Paris (p. 420) do not correspond with the steamers.

Boulogne-sur-Mer. — **Hotels.** Near the baths: HÔTEL DU PAVILLON IMPÉRIAL ET DES BAINS DE MER (Pl. a; D, 1); SOUTH-EASTERN HOTEL (Pl. à; D, 1); DE LA PLAGE (Pl. à; D, 1); BRIGHTON ET MARINE (Pl. b; D, 2), all in the Boul. Ste. Beuve; DE FOLKESTONE (Pl. c; D, 2), DU GLOBE ET D'AMIENS, DE PARIS ET DE BOULOGNE (Pl. d; D, 2), good, all on the Quai Gambetta. In the town: HÔTEL DES BAINS ET DE BELLEVUE (Pl. f; E, 3), Quai Gambetta and Rue Victor-Hugo; MEURICE ET DE L'UNIVERS (Pl. i, h; E, 2, 3), CONTINENTAL (Pl. m; E, 3), Rue Victor-Hugo (Nos. 26, 35); BRITISH HOTEL (Pl. l; E, 3), Rue Faidherbe 27; DU LOUVRE (Pl. n; D, 3), near the station R., L., & A. at these 2½-7½, déj. 2½-4½, D. 3-7, pens. 8-20 fr., wine generally extra. — There are also numerous *maisons meublées*, *pensions*, and furnished apartments.

Restaurants. *Casino* (déj. 4, D. 5 fr.); *Hôtel de Flandre*, Quai Gambetta 52 (déj. 2, D. 2½ fr.); *Hôtel du Port*, Quai Gambetta 34 (déj. 2½, D. 3 fr.); also at most of the above-named hotels and at the railway-stations.

Cafés. *Grand Café de Boulogne*, *Continental*, Rue Adolphe-Thiers 37 and 31; *du Phénix*, Rue Victor-Hugo 59; *du Nord*, cor. of Grande Rue and Rue Victor-Hugo; others in the Rue Monsigny and elsewhere.

Cabs. From 6 a.m. to midnight, per drive 1½ fr., per hour 2 fr.; from midnight to 6 a.m. 2 fr. and 2½ fr.; outside the town, per hr. 2½ fr.

Electric Tramways from the Place Dalton (Pl. F, 3) to the *Casino* (Pl. D, 4; 15 c.); to *Le Portel* viâ Châtillon and Capécure; to *Mont-Neuf-d'Outreau* (Pl. E, 5; 10 c.); to *St. Martin* (Pl. G, 2; 20 c.); to *Wimereux* (Pl. C, D, 1; 30 c.); from the Casino to *Brequerecque* (Pl. G, 5; 15 c.).

Casino. Admission per day 1 fr., week 10, fortnight 17, month 29 fr.; double tickets 19, 32, or 54 fr. Adm. to *Theatre*, 4 fr. See the gratuitous 'Guide-Programme'.

Baths. *Sea Baths* 1 fr., including machine and towels; subscription for 12 baths 9 fr.; at the Ecole de Natation (enclosed basins) 50 c. and 5 fr. 50 c.; *Hot Baths* 1 fr.

Post and Telegraph Offices, Rue du Pot-d'Etain 12 (Pl. E, 3).

British Vice-Consul, *H. F. Farmer*, Rue Correnson 2. — **American Agent**, *William Hale*, Rue des Ecoles 30. — **Bankers**, *Adam & Co.*, Rue Victor-Hugo 6 (also Lloyd's agents). — *Merridew's Library*, Rue Victor-Hugo 60.

English Churches in the Rue de la Lampe and Rue des Vieillards. — *New Wesleyan Methodist Church*, 68 Grande Rue.

† For farther details, see *Baedeker's Northern France.*

Boulogne-sur-Mer, so called to distinguish it from Boulogne-sur-Seine near Paris, the *Bononia* (?) or *Gessoriacum* of the Romans, is an important seaport and the largest town in the department of Pas-de-Calais, situated at the mouth of the *Liane*, with a population of 49,945, of whom over 1000 are permanent English residents. Its numerous schools enjoy a high reputation. The town is divided into the *Haute-Ville*, or old town, on the height to the E., and the much larger *Basse-Ville*, including the harbour. The part of the Basse-Ville on the left or W. bank of the Liane is known as *Capécure*.

The *Harbour*, especially the E. part near the *Douane* (Pl. D, 2), presents a very busy scene. Boulogne stands next to Marseilles, Havre, and Bordeaux among the seaports of France. Its commercial importance is increasing, and in 1879 extensive operations were begun with the view of enlarging the port, but their completion has been deferred owing to lack of funds. Vessels are now able to enter and clear at low water. The *West Pier* stretches into the sea for a distance of 765 yds.

The *Gare Maritime* (Pl. D, 2), on the quay of the Folkestone steamers, is connected with the *Grande Gare*, or principal railway station (Pl. D, E, 4), by a short branch-line. On the right bank of the Liane, immediately beyond the *Pont Marguet* (Pl. E, 3), is a bronze statue, by Lafrance, of *Frédéric Sauvage* (1786-1857), who is regarded by the French as the inventor of the screw-propeller. Thence the *Quai Gambetta* runs to the N. to the *Halle* (Pl. E, 3) and the *Douane* (Pl. D, 2). Near the Halle is a statue of *Jenner*, the discoverer of vaccination, by Eug. Paul (1858).

The *Fish Market* is held early in the morning in the Halle. The fishermen and their families occupy a separate quarter, *La Beurrière*, on the W. side of the town, and form one-tenth of the population. They partly adhere to the picturesque costume of their ancestors, and differ somewhat in character and customs from the other inhabitants of the town.

The Etablissement de Bains, with its *Garden* and handsome *Casino* (Pl. D, 1, 2), lies farther to the E. Adm., see p. 417. The garden is always open to visitors, but non-subscribers pay 20 c. for admission on concert-days. — Between the shadeless beach and the cliffs runs the *Boulevard Sainte-Beuve* (Pl. D, 1, 2), named in honour of the famous critic (1819-55), who was a native of Boulogne.

The *East Pier*, or *Jetée de l'Est* (Pl. B, C, 1, 2), which extends 650 yds. into the sea, is a favourite evening-promenade. — On the cliff is the ruined *Tour d'Ordre* ('Turris Ardens'; Pl. D, 1), a Roman beacon-tower built under Caligula in 40 A. D.

We now return to visit the town. The *Rue Victor-Hugo* (Pl. E, 3) and its continuation the *Rue Nationale* contain the principal shops. The *Rue Adolphe-Thiers*, parallel to the Rue Victor-Hugo, begins at the *Place Dalton* (Pl. F, 3), in which rises the church of *St. Nicholas* (17-18th cent.). This square is the chief tramway-centre (p. 417). The *Grande Rue* ascends from this point to the Haute-Ville.

The *Museum* (Pl. F, 3), in the Grande Rue, contains ethnographical and historical collections, some Egyptian antiquities, and a picture-gallery (open in summer daily, except Tues., 11-4; in winter on Sun., Wed., Thurs., and Sat.). The *Public Library*, on the second floor, contains 65,000 vols. and 300 MSS. (open daily, except Frid., 10-4).

At the top of the Grande Rue, on the left, is the *Sous-Préfecture* (Pl. F, 3), in front of which is a colossal bust of Henri II., by *David*, commemorating the restoration of the town to France by the English in the reign of that monarch (1550). In the *Boulevard Mariette*, farther on (Pl. G, 2), stands a bronze statue, by Jacquemart, of *Aug. Mariette*, the eminent Egyptologist, who was a native of Boulogne (1821-81). A little to the N. is a public park known as *Les Tintelleries* (Pl. F, 2; concerts in summer). Close by is the *Boulogne-Tintelleries Station* (p. 425) on the railway to Calais.

The Haute-Ville (Pl. F, G, 2, 3), enclosed by ramparts (13th cent.), is entered by three gateways: the *Porte des Dunes*, the *Porte de Calais*, and the picturesque *Porte Gayole*. The *Hôtel de Ville* (Pl. G, 3) was erected in 1734 on the site of an ancient castle, in which the crusader Godfrey de Bouillon was born in 1065.

The church of *Notre-Dame* (Pl. G, 2), a building in the degraded Italian style, erected in 1827-66, occupies the site of a Gothic church which was destroyed in 1793. Handsome high-altar in mosaic work, and richly ornamented Lady Chapel. Curious crypt (adm. 1 fr.). The lantern which surmounts the dome is crowned with a colossal statue of the Virgin, which forms the most conspicuous point in the whole town. Extensive *View, comprising the 'dunes', the plateau traversed by the railway to Calais, in the foreground Napoleon's Column, and in the distance, in clear weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the right, at the S. portal (adm. 1 fr.).

The *Château* (Pl. G, 2), in which Louis Napoleon was confined after the attempted insurrection of 1840, is the ancient citadel of Boulogne, and dates from the 13th century. It is now converted into barracks (no admission).

The *Cemetery* of the Haute-Ville (beyond Pl. G, 2) contains the graves of *Sir Harris Nicolas*, *Basil Montague*, and numerous other Englishmen.

In 1804 Napoleon I. assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of Marshals Soult, Ney, Davoust and Victor, and collected in the harbour a flotilla of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled, and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz, and the harbours of the Mediterranean, which had been in the course of formation for several years for this express purpose. Their union was prevented by the British fleet under Sir Robert Calder; and the victory of Nelson at Trafalgar, on 22nd Oct., 1805, completed the discomfiture of the undertaking.

Napoleon's Column, or the *Colonne de la Grande-Armée*, of the Doric order, 172 ft. in height, constructed by Marquise, situated 2 M. from Boulogne on the road to Calais (comp. Pl. G, 1), was founded in 1804 to commemorate the expedition against England, the first stone being laid by Marshal Soult in the presence of the whole army. The first empire left the monument unfinished, and in 1821 Louis XVIII. caused the work to be resumed, intending that the column should commemorate the restoration of the Bourbons; but it was not completed till 1841, when its original destination was revived. The summit is occupied by a statue of the emperor, one of *Bosio's* finest works. The pedestal is adorned with reliefs in bronze, representing emblems of war. The view from the top resembles that commanded by the dome of Notre-Dame (custodian ½ fr.).

From Boulogne to Paris.

159 M. Chemin de Fer du Nord. Express in 3¼-3¾, other trains in 6-7½ hrs. (fares 28 fr. 45, 19 fr. 20, 12 fr. 50 c.).

Quitting the handsome station of Boulogne, the train traverses the valley of the Liane. At (1¼ M.) *Outreau* the line from the Grande Gare joins that from Boulogne-Tintelleries (p. 419). Several large cement-works are passed. 3 M. *Pont-de-Briques;* 5½ M. *Hesdigneul* (junction for St. Omer).

17½ M. *Etaples* (Hôt. de la Gare) is the station for *Paris-Plage* (*Le Touquet*, where a golf-course was opened in 1904). The train crosses the *Baie de la Canche* by a viaduct. 20½ M. *St. Josse;* 32½ M. *Rang du Fliers-Verton*, the junction for the small seabathing place of *Berck;* 28 M. *Conchil-le-Temple;* 34 M. *Rue.* Near (40½ M.) *Noyelles*, in the midst of a dreary expanse of sand, the *Somme* was crossed by Edward III. before the battle of Crécy in 1346.

Branch-line to the right to (8½ M.) *Cayeux*, viâ (4 M.) *St. Valéry-sur-Somme*, whence William the Conqueror set out for England in 1066. Another branch-line runs to (5 M.) *Le Crotoy*.

49 M. **Abbeville** (*Hôt. de France; Hôt. de la Tête-de-Boeuf; Hôt. de la Gare*, good) is a cloth-manufacturing town with 20,388 inhab., on the Somme, and connected with the sea by means of a canal. The principal building is the Gothic *Church of St. Wolfram*, founded in the 15th century. The Flamboyant portal of the *Church of St. Gilles* is also interesting. The *Musée Boucher-de-Perthes* contains prehistoric antiquities, old furniture, china, and about 1600 paintings of the French, Flemish, and Dutch Schools, while the *Musée d'Abbeville et du Ponthieu* has objects of natural history, paintings, and antiquities. In the Place St. Pierre is a bronze statue of *Lesueur*, the composer (1760-1837), by Rochet; and the Place Courbet is embellished with a fine statue, by Falguière and Mercié, of *Admiral Courbet* (1819-85), who was born at Abbeville.

From Abbeville branch-lines run to (58½ M.) *Béthune*, viâ *St. Riquier;* to (19 M.) *Dompierre-sur-Authie*, viâ *Crécy-en-Ponthieu;* and to (28 M.) *Eu;* see *Baedeker's Northern France.*

The scenery becomes more picturesque as the train ascends the fertile valley of the Somme. — 54½ M. *Pont-Remy.* — From (59½ M.) *Longpré* branch-lines diverge to *Le Tréport* and *Canaples.* — 64 M. *Hangest;* 68½ M. *Picquigny*, with the ruins of a strong-

hold of the 16th cent.; 71½ M. *Ailly-sur-Somme*; 72½ M. *Dreuil*; 75½ M. *St. Roch.* — The train now threads two short tunnels.

76½ M. **Amiens.** — **Hotels.** Grand Hôtel de l'Univers (Pl. a; G, 4), du Rhin (Pl. b; G, 4), both Rue Noyon and Place St. Denis, R. from 4, D. 4 fr.; *Hôt. de France et d'Angleterre (Pl. c; E, F, 4), Rue de la République 17, R. from 3, D. 4 fr.; Ecu de France (Pl. f; G, 4), Rue de Noyon, R. from 3 fr.; de Paris (Pl. d; G, 4), Rue de Noyon, near the Gare du Nord; Boissy (Pl. g; E, 3), Rue Ste. Marguerite; du Commerce (Pl. e; F, 4), Rue des Jacobins, R. or D. 3½ fr.; de la Paix (Pl. h; E, 4), de Rouen (Pl. i; E, 4), Rue Duméril 17 and 42; Croix Blanche, Rue de Beauvais 44 (Pl. E, 4).

Cafés. *Dufourmantelle*, Rue des Trois-Cailloux 34, and others in the same street. *Casino*, Rue de la République.

Cabs. For 1-2 pers., per drive 75 c., per hr. 1½ fr.; 3-4 pers. 1 fr. and 2 fr.; each ¼ hr. extra 50 c. — Tramways radiate in various directions from the Place Gambetta (Pl. E, 3, 4); fares according to distance, 1st cl. 15, 20, or 25 c., 2nd cl. 10, 15, or 20 c.

Post & Telegraph Office (Pl. E, 3), Place de l'Hôtel-de-Ville. Telegraph Office also at the Gare du Nord, for travellers.

British Vice-Consul, *R. G. Johnson, Esq.*

Amiens, the ancient capital of Picardy, now that of the department of the Somme, with 90,758 inhab., and one of the principal manufacturing towns in France, is situated on the *Somme* and its affluents the *Arve* and the *Selle*. These streams form numerous canals in the lower part of the town, the industrial quarter. The principal manufactures are linen, woollen stuffs, silk thread, cashmeres, and velvet. The central part of the town is surrounded by handsome boulevards on the site of the former fortifications, of which the *Citadel* (Pl. E, 1) is the only relic. In 1802 the Peace of Amiens between France and England was concluded here. On 20th Nov., 1870, the Prussians defeated the French near Amiens, and entered the town on the following day.

The exit from the station is in the boulevards, opposite the Rue de Noyon, which we follow to the Place St. Denis (Pl. F, G, 4), embellished with a bronze statue of *Ducange*, the eminent philologist (1610-88), by Caudron. The Rue Victor-Hugo leads hence to the right, passing the modern *Palais de Justice*, to the —

*Cathedral (Pl. F, 3), one of the most imposing Gothic churches in Europe, erected in 1220-1288 by the architects *Robert de Luzarches*, *Thomas de Cormont*, and his son *Renault*. Length 470 ft., length of transept 213 ft., width of nave 144 ft. The heaviness of the building is insufficiently relieved by the lofty spire over the transept, 392 ft. in height, or 145 ft. above the roof, re-erected in 1529. The two uncompleted towers of the W. façade belong to the 13th and 15th cent., the former being 181 ft., the latter 210 ft. in height, but like the central spire they are too small for the edifice. The principal W. portal, one of the finest parts of the building, was completed towards the end of the 14th century.

The *Façade contains three lofty recessed porches, richly adorned with reliefs and statues. The '*Beau Dieu d'Amiens*' is an admirable figure of the Saviour which separates the doors of the central portal. Above the portals are a handsome gallery, niches containing twenty-two col-

ossal statues of kings of Judah, a magnificent rose-window 38 ft. in diameter, and still higher a gallery connecting the towers.

The *Interior consists of nave, transept, aisles, and choir, all flanked with chapels. The nave rises to the very unusual height of 147 ft., being surpassed in this respect by the cathedral of Beauvais alone. The vaulting is borne by 126 remarkably bold columns, tapering towards the top. The stained glass in the rose-windows, triforium, and choir is ancient. The organ-loft dates from 1425, but has been modernised. The bronze *Monuments of the two bishops who founded the church, one on each side of the nave, are fine works of the 13th century. The wall of the choir is adorned with *Reliefs representing, on the N. side the history of John the Baptist, on the S. side the life of St. Firmin, sculptured in 1489 and 1530. Behind the high-altar is the '*Enfant Pleureur*', a much admired, but overrated weeping angel, by Blasset. At the entrance to the choir are large marble statues of St. Vincent de Paul and San Carlo Borromeo. The transept contains some interesting reliefs, painted and gilded (beginning of the 16th cent.).

The **Choir Stalls*, 110 in number, are fine specimens of carving executed in 1508-22. There are no fewer than 3650 figures. The subjects are mainly Scriptural, but also represent different worldly occupations.

The traveller should not neglect to visit the *Triforium*, which commands a good survey of the interior of the church, and ascend thence to the external galleries and the tower.

At the back of the church rises a bronze statue of *Peter the Hermit* (Pl. F, 3), or Pierre of Amiens, the promoter of the first crusade.

The Rue Robert-de-Luzarches leads to the S. from the cathedral to the Rue des Trois-Cailloux, with the best shops and the *Theatre* (Pl. F, 4). From the *Place Gambetta* (Pl. E, 3, 4), with a gilded clock-tower, at the E. end of the Rue des Trois-Cailloux, the Rue de la République runs to the S. to the boulevards; while the Rue Delambre leads to the N.W. to a square in which rise the *Belfry* (Pl. E, 3), an eccentric edifice of 1748 (restored in 1865), and the *Hôtel de Ville* (Pl. E, 3), lately enlarged and almost entirely rebuilt.

The **Musée de Picardie* (Pl. E, 4), in the Rue de la République, is open on Sun., Tues., & Thurs., 12 to 4 or 5 (at other times for a fee). The collections on the groundfloor include mediæval carvings; Roman antiquities (tomb-reliefs, leaden coffins, bronzes, glass); a fine mosaic found at Amiens in 1857, with interesting arrangement of colours; fayence from Nevers and Beauvais; a few Greek antiquities (statue of Diana; mosaic of Apollo); and a collection of modern sculptures. In the *Grande Salle Centrale* and on the first floor are about 250 French paintings, chiefly of the beginning of the present century (David, Gérôme, etc.). The staircase is adorned with mural paintings by *Puvis de Chavannes*. — In the same street is the *Bibliothèque Communale* (Pl. E, 4).

In a street running parallel with the Boul. du Mail, to the N., is a monument called the *Illustrations Picardes* (Pl. F, 4), consisting of a figure of Picardy, surrounded with statues and busts of eminent natives of that province. — On the W. side of the town is the pleasant *Promenade de la Hotoie* (Pl. A-C, 2, 3). The churches of *St. Germain* (Pl. E, 3) and *St. Leu* (Pl. F, 2) are Gothic structures of the 15th cent., with elegant towers.

A branch-line connects Amiens with *Rouen* (in 2-4 hrs.).

A
B
C
D
E
F
1
2
3
4
MANCHE
Canal
BASSIN DES CHASSES
Calais Maritime
Avant-Port
Machinerie hydraulique
Champ de Manœuvres
Casino
Fosse de la Cour d'Or
Fort Risban
Parc de Sablevillle
Chasses
Port d'Echouage
Bassin des
Bassin à flot
Ane Gare
Ecluse
Pl. de l'Europe
Pl. des Officiers du Port
Dock Creppin
Bassin Carré
Quai de la Darse
Maison d'arrêt
Pl. d'Armes
Pl. de Justice
Notre Dame
Pl. d'Alsace Lorraine
Citadelle
Théâtre
Hotel de Ville
Postes et Telegr.
Quai de l'Escaut
Quai de la Jumise
Rue Thiers
Rue Gambetta
Rue Carnot
Rue Berlanger
Rue Victor Hugo
Rue Alex. Dumas
Rue Mouran
Rue Protestant
Rue de Gravelines
Rue Fontenette
Rue Molière
Rue Rousseau
Ecole
Porte de Gravelines

CALAIS
1:20,000
Mètres
1 Colonne de Louis XVIII C3
2 Monument d.Bourgeois de Calais C4
3 des Sauveteures B3
Boulogne
Guines
Arras
Lille
Dunkerque
SAINT PIERRE
Canal de Marck
Canal de Calais
Rue de Thionville
Rue de Guines
Rue de Lille
Rue de Boulogne
Rue de Guines
Porte de Boulogne
Porte de Pierrettes
Porte des Fontinettes
Porte de Lille
Porte de Guines
Porte de St. Omer
Porte du Marck
Halte St. Pierre
Gare des Fontinettes
Hôpital Civil
Hôtel de Ville
Ecole Sup.
Ecole
Temple
Hospice Civil
Halle
Eglise du Sacré Cœur
Pl. de l'Egalité
Pl. de Boulogne
Pl. de Guines
Pl. de la Station
Pl. de la Station
Usine à Gaz
Rue Royale
Rue Thiers
Rue Gambetta
Rue Richelieu
Rue Victor Hugo
Rue Jacquard
Rue Lamartine
Rue Monge
Rue Berthollet
Rue Carnot
Rue Pasteur
Rue Kléber
Rue Monsigny
Rue Arago
Rue Fénelon
Rue Turgot
Rue Rollin
Rue Racine
Rue Molière
Rue Corneille
Rue Voltaire
Rue Rabelais
Rue Ronsard
Rue Boileau
Rue Descartes
Rue Bossuet
Rue Fontaine
Rue Bellevue
Rue Neuve
Rue Basse
Rue Haute
Rue Centrale
Rue du Temple
Rue du Four
Rue du Château
Rue du Moulin
Rue du Pont
Rue du Marché
Rue du Commerce
Rue des Bienveillants
Rue des Huniguet
Rue des Jeunes
Rue des Prêtres
Rue des Communes
Rue des Fossés
Rue des Remparts
Rue des Ecoles
Rue des Ecoles
Rue des Ecoles

Beyond Amiens we cross the *Arve*. 79½ M. *Longueau* (buffet), junction of a line to *Arras (Lille)*. Near (82½ M.) *Boves* is a ruined château in which Henri IV. often resided with the beautiful Gabrielle d'Estrées. Fine view of the valley of the *Noye*. — 89 M. *Ailly-sur-Noye*. — 93½ M. *La Faloise*. At the village of *Folleville*, 1¾ M. to the S.E., are the ruins of a château, and a late-Gothic church containing a fine monument of Raoul de Lannoy (d. 1508), by Ant. della Porta. — From (99½ M.) *Breteuil-Gare* a branch-line leads to the (4½ M.) small town of *Breteuil* (3100 inhab.).

104 M. *St. Just-en-Chaussée*, the centre of a hosiery-manufacturing district, and the junction of lines to *Beauvais* and *Douai*.

117½ M. **Clermont de l'Oise** (*Hôtel St. André*, well spoken of), a town with 5723 inhab., pleasantly situated on a hill, is commanded by an ancient castle now used as a prison for women. The church of *St. Samson*, of the 14th and 16th cent., has recently been restored. The *Hôtel de Ville*, built in 1320 and restored in 1887, is said to be the oldest in the N. of France. The country here is well-peopled and picturesque. Branch-lines to Compiègne and to Beauvais.

122½ M. *Liancourt-sous-Clermont* (Hôt. du Chemin-de-Fer-du-Nord), a manufacturing town with 4000 inhab., contains the ruined château (17th cent.) of the dukes of Rochefoucauld-Liancourt and a *Statue of Duke Frédéric Alexandre* (1747-1827), distinguished for his philanthropy and his encouragement of agriculture. The church contains two good marble monuments.

127 M. *Creil*, beyond which the train skirts the *Oise*. Large porcelain-factory on an island in the river.

From Creil to (159 M.) Paris, see R. 28.

36. By Dover, Calais, and Amiens.

283 M. By Express (see 'Bradshaw'), starting from Charing Cross, Cannon Street, Victoria, Holborn Viaduct, and St. Paul's stations, in 7½-10 hrs.; sea-passage 1¼-1¾ hr.; fare *2l.* 16*s.* 8*d.*, *1l.* 19*s.* 8*d.*, and *1l.* 5*s.* 9*d.* (3rd cl. by night service only); tickets available for seven days, with option of halting at Dover, Calais, and Amiens; return-tickets, valid for one month, *4l.* 15*s.* 9*d.*, *3l.* 9*s.* 10*d.*, and *2l.*, 0*s.* 6*d.* — Luggage should be registered before leaving England, to avoid examination at Calais.

Calais. — **Hotels.** Grand-Hôtel, Place Richelieu (Pl. B, 4), R. 3-7, D. 4 fr., incl. wine; Terminus, at the Gare Maritime (Pl. C, 2); Central Hotel, at the Central Station (Pl. B, 5), R. 3, D. 3 fr., good; Meurice, Rue de Guise 7 (Pl. B, 3), R. 3-6, D. 4 fr.; Sauvage, Rue Royale 39 (Pl. B, 4), R. from 2½ fr., good; Hôtel du Commerce, Rue Royale 51; de Londres, Rue de la Cloche 7. — **Cafés**: *Bellevue*, *de France*, *du Globe*, Place d'Armes; *Grand Café*, corner of the Boul. Jacquart and the Rue Lafayette. — *Sea-Baths*, to the N. of the Bassin de Retenue.

Cabs. For 1-2 pers., per drive 90 c., per hr. 1½ fr.; 3 pers. 1 fr. 20 c., 2 fr.; 4 pers. 1 fr. 60 c., 2 fr. 50 c.; double fare after 11 p.m. — **Tramways** from the Place d'Armes (Pl. B, C, 3) to the *Pont St. Pierre* (Pl. E, 6); from the Boul. Jacquart (Pl. C, 5, 6) to the old *Gare de St. Pierre* (Pl. A, 6) and to the *Gare des Fontinettes* (Pl. B, 7); from the Pont St. Pierre to *St. Pierre Station* (see Pl. F, 8). — Omnibus in the season from the Place d'Armes to the *Casino* (Pl. A, 2).

Post & Telegraph Office, Place Richelieu (Pl. B, 4) and Boul. Pasteur 1 (Pl. C, 6).

British Consul, *C. A. Payton;* Vice-consul, *E. H. Blomefield* (also Lloyd's agent). — **United States Consul**, *James B. Milner.* — **Bankers**: *Adam & Co.*, Rue Royale 8; *Crédit Lyonnais*, Boul. Jacquart 37.

English Church, Rue du Moulin-Brulé. — *Wesleyan Chapel*, Rue du Temple.

Calais, a town with 56,740 inhab., including *St. Pierre-lès-Calais*, and a fortress of the first class, derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. Dover is 18 M. distant. About 260,000 travellers pass through the town annually. The 1500 English residents are chiefly engaged in the tulle-manufactories (see below).

The *Harbour*, which is accessible at all states of the tide, has been doubled in size by extensive new works, recently completed at a cost of 2,400,000*l.* The *Old Harbour*, with the former railway-station, lies nearest to the Place d'Armes; the imposing **New Harbour* farther to the E. The *Gare Maritime* (Pl. C, 2), where passengers from England find the train for Paris waiting, is situated on the N.E. side of the *Avant-Port* (Pl. B, C, 2), and is connected by a short branch-line with the *Gare Centrale* (see below).

The old *Hôtel de Ville* (Pl. B, C, 3), in the Place d'Armes, the handsomest edifice in the town, was erected in 1740 on the site of an earlier building of which the tower still remains (15th cent.). It is adorned with busts of the *Duc de Guise*, 'libérateur de Calais en 1558', and *Richelieu*, the founder of the citadel in 1634. It contains a small *Musée* of paintings, antiquities, and natural history (adm. free on Sun. and holidays and on Mon., Wed., & Sat., 10 to 4 or 5). — The church of *Notre-Dame*, on the E. side of the town, dating from the 12th and (chiefly) 14th cent., has been modernised. The handsome marble altar, an Assumption by *Seghers* (1628), and a Descent from the Cross by *Rubens* (?) may be inspected.

At the end of the Rue de Guise, leading S. from the Place d'Armes, is the *Hôtel de Guise* (Pl. B, C, 4), in the English Tudor style, originally founded by Edward III. as a guildhouse for the wool-staplers.

The *Gare Centrale* (Pl. B, 5) lies between Calais proper and St. Pierre. Near it, on the St. Pierre side, are a pretty *Park* and the *Place Centrale* (Pl. C, 5).

St. Pierre-lès-Calais is the industrial and commercial part of Calais. Its prosperity is due chiefly to its extensive manufacture of tulle, an industry which was introduced from Nottingham in 1818. The *Church of St. Pierre* (Pl. D, 7), built in 1862-70, and the *Hôtel de Ville* are both situated in the Place Crèvecœur.

From Calais to Boulogne. — 1¾ M. *Calais-Ville* (central station, see above); 3 M. *Fontinettes*, still within the new fortifications of Calais. 5 M. *Frethun;* 11¾ M. *Caffiers.* — 17 M. *Marquise*, a small town with marble quarries, is 7 M. from *Cap Gris Nez*, the

LA MANCHE
Petits Bains
Bains publics
Jetée Ouest
Jetée Est
Phare
Sémaphore
Casino
La Plage
Boulevard Maritime
Rue Aguado
Rue de la Chapelle
Rue de la Grande Pente
Rue de la Jetée
Rue Duquesne
Rue Thomas
Rue Ste Catherine
Rue Ste Barbe
Rue Ste Croix
Rue Ste Marie
Rue Ste Elisabeth
Rue Ste Geneviève
Rue Ste Madeleine
Rue Ste Rochelle
Rue Ste Rochelle
Rue Ste Rochelle

nearest point to the English coast, and the proposed starting-point of the submarine tunnel between France and England.

26 M. *Boulogne*, and thence to Paris, see R. 35.

The express trains from Calais to Paris do not enter Boulogne itself, but touch at the suburban station of (25 M.) *Boulogne-Tintelleries* (p. 419).

37. By Newhaven, Dieppe, and Rouen.

248 M. By EXPRESS from Victoria and London Bridge stations (see 'Bradshaw') in 9 (day-service; 1st & 2nd cl. only) or 10 hrs. (night-service); sea-passage 3½-4½ hours. Fares by night-service: single tickets, available for seven days, 34*s.* 7*d.*, 25*s.* 7*d.*, 18*s.* 7*d.*; return-tickets, available for one month, 58*s.* 3*d.*, 42*s.* 3*d.*, 33*s.* 3*d.*, available for 2 months, 63*s.* 9*d.*, 46*s.* 1*d.*, 36*s.* 3*d.* By day-service 1st and 2nd cl. tickets are respectively 4*s.* and 2*s.* 5*d.* more than the above, each way. Luggage should be registered at London or Newhaven in order to avoid examination at Dieppe; in returning, luggage registered to London is examined at Newhaven. This route from London to Paris, the shortest in actual mileage though not in time, is also one of the cheapest and most interesting.

Dieppe. — **Hotels.** HÔTEL ROYAL (Pl. a; C, 1), GRAND HÔTEL FRANÇAIS (Pl. b; B, 1), GRAND HÔTEL MÉTROPOLE ET DES BAINS (Pl. d; D, 1), DES ÉTRANGERS (Pl. f; D, 1), GRAND HÔTEL (Pl. g; E, 1), all in the Rue Aguado, facing the sea and open in summer only (R. from about 4, déj. 4-5, D. 5-6 fr.). — In the town: HÔTEL DE PARIS (Pl. m; C, 1), Place de Camille Saint-Saëns, good; DE LA PAIX (Pl. j; C, 2), Grande Rue 212; CHARIOT-D'OR (Pl. k; C, 2), Rue de la Barre; DES FAMILLES (Pl. l; C, 2), Rue de l'Hôtel-de-Ville 29. — HÔT. DU GLOBE ET VICTORIA (Pl. o; D, 2), Rue Duquesne 8; DU COMMERCE (Pl. n; D, 2), Place Nationale; SOLEIL-D'OR, Rue Gambetta 4. — Travellers are recommended to ascertain the prices beforehand. — *Furnished Apartments* are also easily found in the Rue Aguado.

Restaurants. *Café-Restaurant du Casino*, on the beach, see below (déj. 4, D. 5 fr.); *Au Faisan Doré*, Grande Rue 74 (déj. 2, D. 2½ fr.); *Hôtel des Arcades*, Arcades de la Bourse, déj. 1¾, D. 2 fr. *Buffet*, at the Gare Maritime.

Cafés. *Café Suisse*, Grande Rue 1, and in the Arcades; *Café de Rouen*, *Café des Tribunaux*, both at the other end of the Grande Rue.

Cabs with seats for two pers. 1¼ fr. per drive (after midnight 2½ fr.), 1¾ or 3½ fr. per hr.; with four seats 1½-3 and 2-4 fr. respectively.

Post & Telegraph Office (Pl. 14), Rue des Tribunaux.

Baths. *Sea-Bath*, including tent and foot-bath, 75 c. *Hot Bath*, fresh water 1. with towels, etc., 1½ fr.; salt water, 1½, with towels, etc., 2¼ fr.

British Vice-Consul, *H. W. Lee-Jortin*, Quai Duquesne 8. — **United States Consular Agent,** *M. R. Bourgeois*, Quai de Lille 8. — **Lloyd's Agent,** *M. R. Delarue-Lebon.* — **Bankers.** *Banque de France*, Quai de Lille 18; *Société Générale*, Place de la Barre; *Comptoir d'Escompte*, Rue d'Ecosse 125. — **MONEY CHANGER,** *Louis Delarue*, Quai Henri-Quatre 35.

English Churches in the Rue Asseline and the Rue de la Barre.

The *Carved Ivory* and *Lace* of Dieppe are specialties of the place.

In the vicinity are *Golf Links*.

Dieppe, with 22,840 inhab., is situated in a valley formed by two ranges of lofty white chalk-cliffs, at the mouth of the *Arques*, which forms a harbour capable of containing vessels of considerable size. In spite of the vicinity of Havre, Dieppe still carries on a considerable trade in coals with England and in timber with Norway and Sweden. Fish is, however, the staple commodity of the place. Dieppe is also a fashionable watering-place, being annually visited by numerous English, as well as French families.

The *Gare Maritime* (Pl. E, 2) and the *Steamboat Quays* are on the N. side of the *Avant Port*, or outer harbour. To the S.W., beyond the *Bassins Duquesne* and *Bérigny*, lies the *Central Station* (Pl. C, 3); and to the E., between the Bassin Duquesne, and the suburb of *Le Pollet* (Pl. E, 3), inhabited by sailors and fishermen said to be of Venetian origin, are several basins opened in 1887.

Along the N. side of the town, between the handsome *Boulevard Maritime* (Pl. C-E, 1), opened in 1901, and the *Rue Aguado* in which are the principal hotels, stretches *La Plage* (Pl. C, D, E, 1), a handsome marine park or promenade, $^2/_3$ M. long. At its W. extremity is the *Casino* or *Etablissement de Bains* (Pl. C, 1), the principal attraction for visitors, a handsome brick and glass structure replete with every convenience and including a small theatre (adm. in the forenoon 50 c., afternoon 1 fr., evening or whole day 3 fr.; less for subscribers). In front of it are placed about 200 small dressing-tents, from which the bathers descend into the water, accompanied by a *guide-baigneur* if necessary. In fine weather the scene is very amusing.

On a precipitous white cliff at the W. extremity of the Plage rises the handsome *Castle* (Pl. B, 1, 2), with its massive walls, towers, and bastions, erected in 1435 as a defence against the English. In 1694, however, it was unable to resist the cannonade of the English fleet, then returning from an unsuccessful attack on Brest, and the unequal contest resulted in the total destruction of the town. The view from the castle is very extensive.

The church of *St. Remy* (Pl. 5; C, 2), not far from the castle, in a mixed style of the 16th and 17th cent., contains huge round columns and some good sculptures. — The church of *St. Jacques* (Pl. 4; C, D, 2), the patron-saint of fishermen, in the *Place Nationale*, is an interesting florid Gothic edifice dating from the 12-16th centuries. It contains numerous rich sculptures and stained-glass windows. Near the church is the *Statue of Duquesne* (Pl. 15; D, 2), a celebrated admiral and native of Dieppe (d. 1687), by Dantan (1844). — To the E. of the entrance to the harbour is the modern Gothic church of *Notre-Dame-de-Bon-Secours* (Pl. F, 2). The *Musée* (Pl. 11; C, 1) contains local antiquities, a natural history collection, and a few pictures, besides a collection of art and a library recently presented by Saint-Saëns, the composer, a native of the town.

The most interesting point in the environs of Dieppe is the ruined castle of Arques (*Hôtel du Château; Henri IV.*, unpretending), situated 4 M. to the S. E., and memorable as the scene of a victory gained by Henri IV. over the League in 1589. The excursion may be made by train or by omnibus (there and back 2 fr.). The °View from the castle embraces the valleys of the *Arques*, the *Béthune*, and the *Eaulne*.

Other excursions may be made to *Varangeville*, *Puys*, *Cité de Limes* or the *Camp de César*, and *Berneval*, all on the coast.; also to *Le Tréport*, by daily pleasure-steamer in summer.

ROUEN
1 : 15,000
0 100 200 300 400 500
Mètres
A
B
C
1
2
3
4
5
Champ des Oiseaux
Gare de l'Ouest
St Romain
Rue de Lecat
Rue Thomas Dubosc
Rue Thiboust
Rue Lecanteleu
Rue Bouquet
Rue Jeanne d'Arc
Rue Lafayette
Rue Beauvoisine
Rue Bapteinture
Rue Lefèvre
Rue Pierre Corneille
Rue Ste Marie
Rue Ste Croix des Pelletiers
Rue Ste Croix des Pelletiers
Rue Ste Croix des Pelletiers

Wagner & Debes, Leipzig.

From Dieppe to Paris.

125 M. Railway viâ Rouen in 3½-6¼ hrs. (fares 18 fr. 80, 12 fr. 70, 8 fr. 30 c.). — Another line leads viâ *Neufchâtel, Gournay, Gisors,* and *Pontoise* (in 3¾-5¾ hrs.; fares the same).

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and then enters the valley of the *Scie,* which it crosses 22 times. After passing several unimportant stations, it reaches (32 M.) *Malaunay* (p. 435; Engl. Ch. service by the Rouen chaplain), where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is cheerful and picturesque, abounding in cotton and other factories.

38 M. **Rouen.** — **Hotels.** Grand Hôtel d'Angleterre (Pl. a; C, D, 3, 4), Cours Boïeldieu 7-8; Hôt. d'Albion (Pl. b; C, 4), Quai de la Bourse 16, good; Hôt. de Paris (Pl. d; D, 4), Quai de Paris 51; *Hôt. de France (Pl. e; D, 2), Rue des Carmes 97; all these of the first class, R. 3-12 fr. (enquiry should be made beforehand), déj. à la carte, D. 3½-5 fr. — *Hôtel de la Poste (Pl. f; C, 2), Rue Jeanne-d'Arc 72, R., L., & A. from 4, D. 3½ fr. — Hôtel du Nord (Pl. c; C, 3), Rue de la Grosse-Horloge 91; du Dauphin et d'Espagne (Pl. i; D, 3), Place de la République; Hôt. de Normandie, Rue du Bec 9 (Pl. D, 13), R. from 2½; Hôt. de Rouen et du Commerce, Rue du Bec 21, pens. 7 fr.; Hôt. de Lisieux (Pl. h; D, 3), Rue de la Savonnerie 4. — Hôt. du Chemin-de-Fer de Dieppe (Pl. k; C, 1); Victoria (Pl. j; C, 1), Rue Verte, near the station on the right bank, unpretending.

Restaurants at the hotels. Also, **Restaurant Français*, Rue Jacques-le-Lieur 10, behind the Hôtel d'Angleterre, déj. 3, D. 4 fr.; *A la Porte de Paris,* Quai de Paris 34, déj. 2½, D. 2½ fr.; *de Paris,* Rue de la Grosse-Horloge 95, déj. 1½, D. 1¾-2 fr.; *A la Cour Martin,* Rue Grand-Pont 10 (all these also à la carte).

Cafés. *Boïeldieu, Victor,* in the Cours Boïeldieu; *Houdard,* Quai de Paris 58; *du Commerce,* Quai de Paris; *Signez,* Rue Jeanne-d'Arc 43. — *Brasserie-Restaurant de l'Epoque,* Rue Guillaume-le-Conquérant 11 (Pl. C, 2, 3), with a small garden.

Electric Tramways traverse the principal streets and also extend to the suburbs: fares 10-50 c. The stopping-places are indicated by white posts.

Cabs. Per drive 1½ fr., per hour 2 fr.; at night (12-6 a.m.) 2½ or 3 fr. — Each trunk 20 c.

Steamboats to *La Bouille* (80 c., 60 c.), *Oissel* (40 c.), to *Honfleur* and *Le Havre* (7 hrs.; 6 fr., 4 fr.), etc. A time-table is issued gratis at the office on the pier beside the Pont Boïeldieu.

Post and Telegraph Offices, Rue Jeanne-d'Arc 45 (Pl. C, 2).

British Vice-Consul, *vacat.* — **American Vice-Consul,** *M. Dellepiane.* — **Lloyd's Agent,** *John Davis Wake.* — **Bankers.** *Banque de France,* Rue Thiers 32; *Crédit Lyonnais,* Rue Jeanne-d'Arc 48; *Société Générale,* Rue Jeanne-d'Arc 80.

Anglican Church Service in *All Saints' Church,* Ile Lacroix, by the stone-bridge. *Wesleyan Church* in the Rue Grand-Pont.

Rouen, the Roman *Rotomagus,* formerly the capital of Normandy, now that of the department of Seine-Inférieure, with 116,300 inhab., exclusive of the suburbs, is a very important cotton manufacturing place, sometimes not very aptly called the Manchester of France. It is the richest of French cities in mediæval architecture, though within the last forty years the construction of handsome streets like those of Paris has swept away most of the quaint old houses that abounded in the former crooked and picturesque but not very healthy streets. The old walls of the town, which bade defiance

to Henry V. of England in 1415 and to Henri IV. of France in 1592, have been converted into boulevards planted with trees.

Quitting the *Gare de la Rive Droite* (Pl. C, 1) we turn to the left by the Rue Verte, cross the boulevards, and enter the handsome *Rue Jeanne-d'Arc*, which runs in a straight line to the Seine. To the left is the *Tour de Jeanne d'Arc* (Pl. C, 1), the donjon of a castle which was the scene of the trial of Joan of Arc; the tower in which she was imprisoned was pulled down in 1809. — On the E. side of the *Jardin Solférino* (Pl. C, 2), farther on, is the Musée (p. 430).

The ***Palais de Justice** (Pl. C, D, 2, 3), in the late florid Gothic style, resembles the handsome town-halls of Belgium, although consisting of two stories only. The central part of the edifice and the projecting wings form an entrance-court, enclosed by a railing. The left wing, the *Salle des Procureurs* or *des Pas-Perdus*, erected in 1493, is a spacious hall with a high-pitched waggon-roof, once used as an exchange. The central part was erected six years later, for the *Cour de l'Echiquier*, the supreme tribunal of Normandy, which under Francis I. was styled 'parlement'. The assizes are now held here. The concierge lives in the right wing, a modern addition.

Returning to the Rue Jeanne-d'Arc, we descend it to the first street on the left, which leads to the *Tour de la Grosse Horloge* or *Beffroi* (Belfry; Pl. C, 3), erected in 1389 and restored in 1892. — Opposite the end of the Rue de la Grosse-Horloge rises the —

****Cathedral**, or *Notre-Dame* (Pl. D, 3), the principal parts of which date from 1207-80, one of the grandest Gothic edifices in Normandy, although remarkably unsymmetrical in plan. The central portal of the **W. Façade*, towards the Place, was erected by Cardinal d'Amboise, the favourite minister of Louis XII., at the beginning of the 16th cent., and profusely decorated in the florid style. The two unfinished towers of the façade are of unequal height. The **Tour de Beurre*, the loftier and more beautiful, 252 ft. in height, derives its name from having been erected with the money paid for indulgences to eat butter during Lent. The other, the *Tour St. Romain*, is 245 ft. high; with the exception of the highest story, it dates from the 12th cent., and is thus the oldest part of the whole building. The *Central Tower*, over the crossing, is surmounted by an incongruous iron spire (since a fire in 1822), which reaches the height of 465 ft. A spiral staircase ascends to the summit (1-4 pers. 2 fr.). The two side-portals, dating from the 15th cent., are of great interest, especially that on the N., called the **Portail des Libraires* from the book-stalls that once occupied the court.

The Interior of the church (447 ft. in length; transept 177 ft. in length; nave and aisles 105 ft. in width; 92 ft. in height) is in the early pointed style, and possesses three fine rose-windows in the nave and transepts. Part of the stained glass dates from the 13th century. The first chapel on the right, in the Tour de Beurre, contains a large altar-piece, representing the Crucifixion and the Martyrdom of St. Stephen, and also

several monuments of the 13th and 14th centuries. The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first Duke of Normandy, and the corresponding chapel on the N. side that of his son *William, Longue-Epée* (d. 943). — From the N. transept a beautiful Gothic staircase, with open tracery, ascends to the chapter-library. — In the S. ambulatory is an ancient mutilated figure in limestone, 7 ft. in height, of *Richard Coeur-de-Lion* (d. 1199), discovered in 1838; his heart is interred below. Its original resting-place in the choir is indicated by a small marble tablet. In the N. ambulatory is a corresponding (modern) figure of Henry II. (d. 1189), who also is buried in the choir.

To the right in the beautiful **Lady Chapel* is the magnificent **Monument of Cardinal George d'Amboise* and his nephew, who also was a cardinal, by *Roland Leroux*, erected in 1525. To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand-seneschal of Normandy, erected by his widow, the celebrated Diana of Poitiers (d. 1566), mistress of Henri II., and attributed to *Jean Cousin* and *Jean Goujon* (p. 110). — The altar-piece, an Adoration of the Shepherds, is by *Ph. de Champaigne*.

***St. Maclou** (Pl. E, 3), to the W. of the cathedral, beyond the Rue de la République, 'un diminutif de St. Ouen', as it has been called, is a very rich example of the florid Gothic style of the 15th century. The modern spire was completed in 1869. The exquisitely carved reliefs on the wooden doors are ascribed to Jean Goujon.

The Rue de la République descends to the Seine, which is here upwards of 300 yds. in breadth and separates Rouen from the suburb of *St. Sever* (Pl. C, D, E, 4, 5). The **Quays** extend along the bank for 1½ M. The *Pont Corneille* or *Pont de Pierre* (Pl. D, 4), constructed in 1829, passes over the lower end of the *Ile Lacroix*, where there is a statue of *Corneille* (see below), by David d'Angers. Farther down the river is the *Pont Boïeldieu* (Pl. D, 4), a handsome iron bridge, erected in 1885-88, nearly opposite which is a statue of the composer *Boïeldieu* (d. 1834). Adjacent are the *Théâtre des Arts* (Pl. 12; D, 3, 4) and the *Bourse*, which comprizes also the *Tribunal de Commerce*. Still farther down is a '*Pont Transbordeur*' (Pl. B, 4), or moving bridge slung from two lofty towers (pontage 10 or 5 c.).

The Rue Jeanne-d'Arc (p. 428) leads from the quay into the town, passing the church of *St. Vincent* (Pl. C, 3), a pretty Gothic building of the 16th cent., with a 17th cent. tower and fine stained-glass windows (16th cent.). Farther on is the handsome *Tour St. André* (Pl. C, 3), a relic of an old church of the 15-16th centuries.

The Rue des Ours leads to the W. from this point to the *Place de la Pucelle* (Pl. C, 3), the traditional scene of the burning of Joan of Arc in 1431. It is believed, however, that the exact spot of the execution was a little higher up, in the *Place du Vieux-Marché* (Pl. C, 3), where the *Théâtre Français* now stands. The house in which *Corneille* (1606-1684) was born is No. 4, Rue de Corneille, beyond the Place (Pl. B, 3).

The ***Hôtel du Bourgthéroulde** (Pl. C, 3), on the W. side of the Place de la Pucelle, erected at the close of the 15th cent., in the style of the Palais de Justice, is adorned with a number of reliefs, some of which represent the interview on the 'Field of the Cloth of Gold' (1520). The graceful hexagonal tower is decorated with sculp-

tures. The building is now occupied by a bank, but the court is open to the public on week-days (on Sun. apply to the concierge).

From the Vieux Marché (p. 429) the Rue Guillaume-le-Conquérant leads back to the Rue Jeanne-d'Arc, which we follow to the N. to the Jardin Solférino. Here stands the —

Musée-Bibliothèque (Pl. C, 2), containing a collection of Italian, Dutch, and modern French pictures, besides sculptures and a ceramic collection. The Musée is open daily from 10 (on Mon. from 12) to 4 or 5; gratis on Tues., Thurs., Sun., and holidays, other days 1 fr. — The *Municipal Library* (open daily, 10-5), at the back of the Musée, contains 132,000 printed vols., 3500 MSS., 2700 coins and medals, and about 2000 portraits of eminent natives of Normandy.

The adjacent church of *St. Laurent* (Pl. D, 2; 15-16th cent.), with a fine tower, has been converted into shops. The church of *St. Godard* (Pl. D, 2), behind St. Laurent, partly of the 16th cent., contains admirable modern stained-glass windows and mural paintings.

From the Musée the Rue Thiers leads to the E. to the *Place de l'Hôtel-de-Ville*. Here stands —

****St. Ouen** (Pl. D, E, 2), one of the most beautiful Gothic churches in existence, surpassing the cathedral both in extent and in excellence of style. Most of it was built in 1318-39, but the *W. Portal*, flanked by two towers 282 ft. in height, was erected during the present century. The **Tower* over the transept, 268 ft. in height, is surmounted by an octagonal open-work lantern, terminating in a gallery (*View). The N. façade has no lateral portal, but the S. **'Portail des Marmousets'*, so called from the heads with which it is adorned, deserves minute inspection. The reliefs over the door represent the Death and Assumption of the Virgin. Above this portal is a magnificent rose-window, still higher is an arcade with six statues, and the whole is crowned with a pediment bearing a statue of *St. Ouen* (d. 678), Archbishop of Rouen.

The proportions of the interior (453 ft. in length, 84 ft. in width; transept 138 ft. in length; 106 ft. in height) are remarkably pleasing. The walls appear to be almost entirely displaced by the numerous windows, 135 in number, all filled with stained glass. The unusually lofty triforium is exceedingly beautiful. In the nave and transepts are three fine rose-windows, also filled with stained glass.

The verger (fee) shows the choir-chapels, and points out several spots which command fine views of the interior. The whole of the interior is reflected in the bénitier near the W. door. The visitor should ascend to the triforium and to the outer gallery (1 fr. each person).

At the back of the church and the adjoining Hôtel de Ville is a pleasant garden to which the public are admitted. The *Chambre aux Clercs*, a Norman tower of the 11th cent., adjoins the church on this side, and probably formed part of an earlier church.

The **Hôtel de Ville** (Pl. D, E, 2), on the N. side of the church, a building in the Italian style, was formerly part of the monastery of St. Ouen. In front of the edifice rises an *Equestrian Statue of Napoleon I.*, by Vital-Dubray.

We now ascend the Rue de la République to the N., at the top of which is the large **Fontaine Ste. Marie* (Pl. D, 1), by Falguière and Deperthes. To the left is an old convent, now containing the **Museum of Antiquities* (open daily, 10 to 4 or 5, except on Mon. and Sat.) and the *Museum of Natural History* (open daily, 10 to 4 or 5; on Mon. from 12).

The church of *St. Patrice* (Pl. C, 2), a little to the W. of the Jardin Solférino, contains magnificent stained-glass windows, some dating from the 16-17th centuries. The allegorical window at the end of the N. aisle, attributed to *Jean Cousin*, is considered the best. — *St. Gervais* (Pl. A, 1), about 3/4 M. farther to the W., is a Romanesque church rebuilt in 1872-74, with a curious old crypt of the 4th century. William the Conqueror died here in 1087.

An interesting excursion may be made from Rouen by electric tramway (40 or 30 c.) to the pilgrimage-church of *Notre-Dame-de-Bon-Secours*, or simply **Bon-Secours* as it is usually called, situated on the lofty bank of the river, 2 M. above Rouen. The interior is lavishly adorned with painting, gilding, marble, and stained glass. Beside the church is the Monument of Joan of Arc (adm. 25 c.; closed 12-1.30), which consists mainly of three elegant little Renaissance buildings by Lisch, connected by a platform. The °View from the platform embraces the city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A pleasant steamboat-excursion may be taken to *La Bouille*, a small but busy town, 12 1/2 M. below Rouen. The *Château de Robert le Diable*, the scanty ruins of which occupy the top of a neighbouring height, affords a charming view of the wooded hills, the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

From Rouen to Paris. The train passes through two long tunnels and crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the hills which rise from the river, stands the church of *Bon-Secours*. 39 1/4 M. *Sotteville*. From (44 M.) *Oissel* a branch-line runs to *Elbeuf* (Grand-Hôtel; Univers), 6 M. distant, a cloth-manufacturing town, with 19,050 inhabitants. Beyond Oissel the train crosses the Seine. — 48 1/2 M. *Pont de l'Arche* (*Hôt. de Normandie), where the Seine is again crossed, above the influx of the *Eure*, is the junction of a line to *Gisors*; it possesses a fine church of the 15-16th centuries. — 56 M. *St. Pierre-du-Vauvray*, whence a branch-line diverges to *Louviers* (Hôtel du Mouton), a town of 10,219 inhab. with large cloth-factories.

Another branch-line runs hence to (10 M.) **Les Andelys** (*Hôt. de Paris; Chaine-d'Or; Grand Cerf*), near which, on the right bank of the Seine, are the ruins of the castle of *Gaillard*, erected by Richard Cœur-de-Lion to command the navigation of the Seine and protect Normandy against the French monarchs. It was destroyed by Henri IV. in 1603.

The train now penetrates the chalk-hills by means of two tunnels. The station of (64 M.) *Gaillon* (Hôt. d'Evreux) lies opposite the village of *Courcelles*. The château of Gaillon, erected in 1500, and now used as a prison, was one of the finest in Normandy, and a favourite residence of Francis I. The lofty façade has been removed to the court of the Ecole des Beaux-Arts at Paris (p. 286).

75½ M. *Vernon* (Hôtel d'Evreux), with 8757 inhab., once a strongly-fortified town, possesses a conspicuous tower, erected in 1123 by Henry I. of England. The *Church of Notre-Dame* is an interesting building of the 12-15th centuries. Branch-lines to *Gisors* and to *Pacy-sur-l'Eure* diverge here. To the left are the ruins of the castle of *Châteauneuf*, constructed by Philip Augustus.

The long tunnel between (82 M.) *Bonnières* and *Rolleboise* cuts off the wide circuit which the river describes here.

At the château of (84 M.) *Rosny*, Sully, the celebrated minister of Henri IV., was born in 1559. It was afterwards the property of the Duchesse de Berry, who resided in it from 1818 to 1830.

92½ M. **Mantes** *(Hôtel du Grand-Cerf)*, a picturesque town with 8000 inhab., is surnamed '*La Jolie*'. The lofty towers of the Gothic church of **Notre-Dame*, dating from the end of the 12th cent., are conspicuous objects in the town. The portal is richly sculptured. The old tower of *St. Maclou* (14th cent.) is also interesting. It was at Mantes that William the Conqueror received by a fall from his horse the injury of which he afterwards died at Rouen (1087). — Line to Paris viâ *Argenteuil*, see p. 380.

The line continues to skirt the banks of the Seine, and frequently commands fine views. Several unimportant stations.

108 M. **Poissy** *(Buffet; Hôtel de Rouen)*, a town with 7400 inhab., was the birthplace of St. Louis (1215-70), who frequently styled himself 'Louis de Poissy'. Here in 1561 a conference was assembled by order of the States General, with a view to adjust the differences between the Roman Catholic and Protestant parties. Their deliberations, however, led to no result, owing to the strong condemnation of the Calvinists by the Sorbonne. The principal church is a fine building of the transition-style of the 12th century. Poissy is also a station on the Ligne de Grande Ceinture (p. 370).

111 M. *Achères*, in the forest of St. Germain (p. 382), the junction of the direct line to Dieppe (viâ Pontoise, p. 382). At (114 M.) *Maisons-Laffitte* (p. 381) the Seine is again crossed. Near (120 M.) *Colombes* the line recrosses the Seine. St. Germain with its palace is a conspicuous object on the hill to the right.

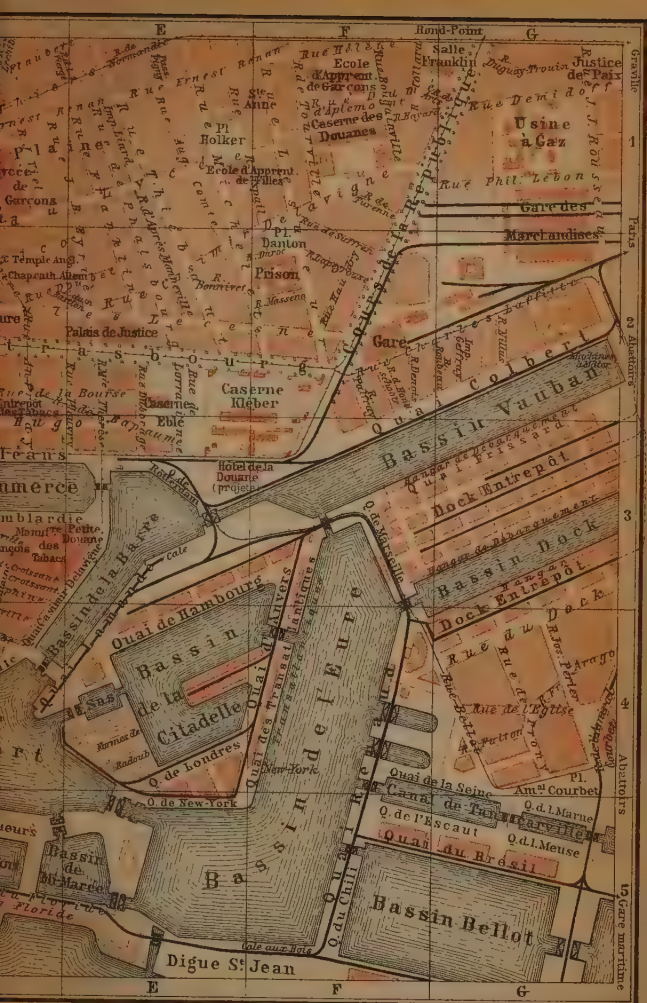
The Seine is crossed for the last time at *Asnières* (p. 331), where the lines to Argenteuil and Versailles diverge. The train passes *Clichy*, intersects the fortifications of Paris, and beyond a short tunnel under the Place de l'Europe reaches the Gare St. Lazare at —

125 M. **Paris.** Conveyances, see p. 1.

38. By Southampton, Havre, and Rouen.

342 M. By Railway from Waterloo Station to Southampton in 1¾-2¼ hrs. ('boat-train' at 9.50 p.m.; see advertisements in 'Bradshaw'); by Steamboat to Havre every night (except Sun.) in 7-8 hrs.; by Express from Havre to Paris in 3½ hrs. (quick trains, 4½ hrs.; ordinary trains, 6-7 hrs.). Omnibus from the quay to the station at Havre included in the fare. Single tickets, available for seven days, 33*s.* 10*d.* and 24*s.* 10*d.*; return-tickets, avail-

LE HAVRE
1 : 13,500
0 50 100 200 300 400 500
Mètres
Boulevard Maritime projeté
Embouchur
de la Sein
Bassin
Hôtel de Ville
Lycée de Filles
Square
Jardin public
Place Gambetta
Place Thiers
Hôtel Frascati
Bains
Ballante
Musée
Bibliothè
Grand Quai
Quai de Rouen
Quai de Southampton
Rue de Paris
Rue de Rouen
Rue de Southampton
Rue de Bordeaux
Rue de Boulogne
Rue de Dunkerque
Rue de Calais
Rue de Marseille
Rue de Lyon
Rue de Strasbourg
Rue de Nantes
Rue de Brest
Rue de Cherbourg
Rue de Dieppe
Rue de Honfleur
Rue de Caen
Rue de Rennes
Rue de Metz
Rue de Nancy
Rue de Lille
Rue de Reims
Rue de Toulouse
Rue de Montpellier
Rue de Versailles
Rue de Fécamp
Rue de Bernières
Rue de Graville
Rue de Normandie
Rue de Picardie
Rue de Bretagne
Rue de Flandre
Rue de Provence
Rue de Gascogne
Rue de Guyenne
Rue de Languedoc
Rue de Champagne
Rue de Bourgogne
Rue de Lorraine



E
F
G
Rond-Point
Salle Franklin
Justice de Paix
Graville
Ecole d'Apprent. de Garçons
Caserne des Douanes
Usine à Gaz
Rue Demidoff
Rue Phil. Lebon
Gare des Marchandises
Paris
Pl. Holker
Ste Anne
Ecole d'Apprent. de Filles
Pl. Danton
Prison
Temple Angl.
Chapcath. Allem.
Palais de Justice
Gare
Caserne Kléber
Caserne Eblé
Entrepôt des Tabacs
Hôtel de la Douane (projeté)
Bassin Vauban
Quai Colbert
Dock Entrepôt
Bassin Dock
Dock Entrepôt
Rue du Dock
Rue de l'Eglise
Rue de Fronty
Rue Bellot
Rue Fulton
Abattoirs
Quai de Hambourg
Bassin de la Citadelle
Quai d'Anvers
Quai des Transatlantiques
Bassin de l'Eure
Quai Renaud
Q. de Marseille
Q. de Londres
Q. de New-York
New-York
Quai de la Seine
Canal de Tancarville
Q. de l'Escaut
Quai du Brésil
Pl. Amal Courbet
Q. d. l. Marne
Q. d. l. Meuse
Bassin Bellot
Q. du Chili
Bassin de Mi-Marée
Digue St Jean
Cale aux Bois
Gare maritime
Wagner & Debes. Leipzig.

able for one month, 56*s.* 8*d.* and 40*s.* 8*d.* Luggage may be registered direct to Paris. — This route is pleasant in fine weather.

Le Havre. — **Hotels.** Grand Hôtel Frascati (Pl. B, 4), on the beach, far from the centre of the town, R. from 4, déj. 5, D. 6 fr.; Manor House (Pl. a; B, 4), Rue Jeanne-d'Arc 3; Continental (Pl. b; C, 4), opposite the Jetée, these three of the first class; de Bordeaux (Pl. d; C, 3), Place Gambetta; de Normandie (Pl. e.; C, 3), Rue de Paris 106; d'Angleterre (Pl. f; C, 2), Rue de Paris 124; Tortoni (Pl. g; C, 3), Place Gambetta; Richelieu (Pl. h; C, 3), Place Richelieu, near the office of the railway-omnibus; Aigle d'Or (Pl. j; C, 4), Rue de Paris 32, R. 2-5 fr.; de Dieppe, Rue de Paris 76; des Indes, Grand Quai 65; des Armes de la Ville (Pl. k; C, 4), Rue d'Estimauville 29.

Restaurants. At the *Hôt. de Bordeaux*, see above; *Tortoni* (see above), in the Arcades of the Place Gambetta, à la carte; *Hôt. de l'Aigle-d'Or* (see above), déj. 2½, D. 3 fr., incl. cider; *Plat-d'Argent*, Place Richelieu, déj. 1¾, D. 2¼ fr., beer or cider included.

Cafés. *Tortoni*, see above; *Café de l'Hôtel Frascati*, see above; *International*, *Guillaume Tell*, Place de l'Hôtel-de-Ville; *de Paris*, Place Richelieu.

Cabs. In the town, per drive 1 fr. 25 c., per hr. 2 fr. (after midnight 2 and 3 fr.); on the heights as far as the octroi-limits, per drive 1¾, per hr. 2¼ fr. (after midnight 2½ and 3 fr.); to Ste. Adresse (Le Carreau), per drive 1¾, per hr. 2¼ fr. (3 fr. at night). Trunks, 20, 30, or 50 c.

Electric Tramways in the principal streets and to the environs. — **Cable Railways** from the lower station, Rue Gustave-Flaubert (Pl. D, 1), to the upper station, Rue de la Côte 44 (fare 10 c.), and from the Rue de Normandie to the Cimetière Ste. Marie.

Post and Telegraph Office (Pl. C, D, 2), Boul. de Strasbourg 108 and 110.

Steamboats, starting from the Grand Quai (Pl. C, D, 4), to Honfleur, Rouen, Trouville, Caen, Southampton, London, New York, etc.

British Consul-General, *Walter R. Hearn;* Vice-Consul, *J. S. Rowell* (also Lloyd's agent). — **American Consul**, *Alex. M. Thackara.*

English Church (Holy Trinity), Rue de Mexico. — *Wesleyan Methodist Chapel*, Place Gambetta.

Le Havre, formerly called *Havre-de-Grâce*, from a chapel of Notre-Dame-de-Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516. It is now the seaport for Paris, and next to Marseilles the most important in France (130,196 inhab.). The buildings and the commercial prosperity of the town, which is mainly derived from its ship-building yards and sugar-refineries, are of very recent origin.

The *Rue de Paris*, beginning at the W. end of the *Grand Quai* (Pl. C, 4), where passengers from England disembark, and intersecting the town from S. to N., is the centre of traffic. The quay is continued to the W. by the Chaussée des Etats-Unis, terminating in the **Jetée du Nord* (Pl. B, 5), or N. pier, near the Hôtel Frascati, which commands a fine view, and is a favourite promenade.

At the S. end of the Rue de Paris rises the *Musée-Bibliothèque* (Pl. C, 4), built in 1845 (open on Sun., Tues., and Thurs., 10 to 4 or 5), containing a collection of paintings, sculptures, casts, coins, etc., and a library of 50,000 volumes.

Farther up the Rue de Paris, on the right, is the church of *Notre-Dame* (Pl. C, 4), built in the 16th cent. in a transition style. Farther on is the *Place Gambetta* (Pl. C, 3), bounded on the W. by the *Grand Théâtre*, and embellished with statues by David d'Angers

of *Bernardin de St. Pierre* (1737-1814), author of 'Paul and Virginia', to which the reliefs refer, and *Casimir Delavigne* (1794-1843), the dramatist, both natives of Havre. — At the W. end of the Rue de Paris is a *Jardin Public*, beyond which is the handsome modern *Hôtel de Ville* (Pl. C, 2).

The former Palais de Justice, in the Vieux Marché (Pl. C, 4), to the left of the Rue de Paris, now contains an important *Museum of Natural History* (open on Sun. and Thurs., 10 to 4 or 5).

The Boulevard de Strasbourg (Pl. F-A, 2), which passes in front of the Hôtel de Ville, stretches from the *Railway Station* (Pl. F, 2), on the E., to the sea, on the W., passing the *Palais de Justice*, the *Sous-Préfecture*, and the *Bourse*, a fine Renaissance edifice on the S. side of the Place Carnot (Pl. D, 2).

The extensive Harbour and Docks (Pl. C-G, 2-5) deserve a visit. Between 1837 and 1887 over 5,000,000*l.* were spent upon them, and extensive additions are projected. The oldest dock is the small Bassin du Roi, excavated in 1669. The largest is the *Bassin de l'Eure* (Pl. E, F, 3, 4, 5), 70 acres in area, constructed in 1846-56, where the huge Transatlantic steamers lie. The *Canal de Tancarville* was constructed to connect the Seine directly with the harbour, and to enable ships to escape the 'barre' or tidal wave in the estuary.

As Havre itself contains little to interest travellers, those who have a few hours at their disposal may ascend the *Côte d'Ingouville* (cable-railway, p. 433), on the N. The *View is specially fine at sunset and at night when the town and harbour are lit up. — An electric tramway (p. 433), starting from the Rond-Point, runs to *Ste. Adresse* (Hôtel Marie-Christine; Hôtel des Phares), a favourite little bathing-place 2½ M. to the N.W. Visitors should alight at the 'Quatre Chemins' or the Rue des Bains, and proceed to the lighthouse, *Phare de la Hève*, which commands a fine view.

Steamers ply three or four times daily from Havre in ¾-1 hr. (fares 3 fr., 1 fr. 60, 85 c.) to **Trouville-sur-Mer** (*Hôtels des Roches-Noires, de Paris, Bellevue, de la Plage*, on the beach; *Tivoli, Bras-d'Or*, in the town), pleasantly situated at the mouth of the *Touques* and now the most fashionable watering place on the coast of Normandy. Pop. 6300. The season lasts from June to Oct., and is at its height in Aug., when living here is extremely expensive. The *Casino* or *Salon* is a large and handsome structure, with concert-rooms, ball-rooms, and a fine terrace on the shore. The beach is excellent. A number of handsome villas have sprung up in the environs. — *Deauville* (Hôtel du Casino) and a number of less pretending watering-places sprinkled along the coast also afford good summer-quarters (see *Baedeker's Northern France*).

From Havre to Paris.

142 M. Railway in 3½-7¼ hrs. (fares 25 fr. 55, 17 fr. 25, 11 fr. 25 c.). — Steamboat up the Seine to Rouen daily 6-7 hrs. (fares 6 and 4 fr.), tedious, but scenery very pleasing at places.

The railway-station at Havre is near the Cours de la République. On quitting the station we observe *Graville*, with its curious church of the 11th cent., on the high ground to the left.

3½ M. ***Harfleur*** (Hôt. des Armes), the first station, once an important seaport, has long since yielded up its traffic to Havre. Its old harbour has been filled up by the deposits of the *Lézarde*; the new harbour, ½ M. away, is connected with the Canal de Tancarville (p. 434). In 1415 the town was taken by Henry V. of England, to whom the foundation of the fine Gothic church is attributed. From Harfleur a branch-line runs to (2¼ M.) *Montivilliers*, an industrial town with an old abbey-church. — Beyond (15½ M.) *Beuzeville-Bréauté*, from which a branch-line runs to (8½ M.) *Lillebonne* (Hôtel du Commerce), the train crosses a lofty viaduct.

19½ M. ***Bolbec-Nointot*** is the station for *Bolbec*, a thriving manufacturing town with 14,820 inhab., 2 M. to the S.

31 M. ***Yvetot*** (Hôtel des Victoires) is another manufacturing place, with 7352 inhab., the ancient counts or soi-disants kings of which are playfully described by Béranger.

36 M. ***Motteville*** is connected with the Dieppe railway by a branch-line to *Clères* (16 M.). Another branch runs to (20 M.) *St. Valéry-en-Caux*, frequented as a bathing-place. — The pleasant village of (42½ M.) *Pavilly* is commanded by the restored château of *Esneval*. The train quits the undulating and fertile table-land of the *Pays de Caux*, and descends to the viaduct of *Barentin*, 570 yds. in length, and 100 ft. above the level of the valley. From (44 M.) *Barentin* a branch-line runs to (18 M.) *Caudebec*. The train soon enters a tunnel, nearly 1½ M. in length, beyond which it reaches (49 M.) *Malaunay*, where the Dieppe line diverges. From this point to (55 M.) *Rouen* and to *Paris* (142 M. from Havre), see pp. 427-432.

LIST

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A = architect; P. = painter; S. = sculptor; c., ca. = circa, about; Belg. = Belgian; Bol. = Bolognese; Engl. = English; Ferr. = Ferrarese; Flem. = Flemish; Flor. = Florentine; Fr. = French; Ger. = German; Ital. = Italian; Lomb. = Lombardic; Mil. = Milanese; Neap. = Neapolitan; Rom. = Roman; Span. = Spanish; Umbr. = Umbrian; Ven. = Venetian, etc.

Abbate, *Nic. dell'*, Lomb. P.; 1512-71.
Adam, *Jean-Vict.*, Fr. P., Paris, pupil of Meynier and Regnault; 1801-66.
—, *Lamb.-Sigisb.*, Fr. S., Nancy; 1700-59.
Aizelin, *Eug.*, Fr. S., Paris, pupil of Ramey and Dumont; 1821-1902.
Alaux, *Jean*, Fr. P., Bordeaux, pupil of Vincent; 1786-1864.
Albano, *Franc.*, Bol. P., pupil of L. Carracci; 1578-1660.
Allegrain, *Gabriel-Christ.*, Fr. S.; 1710-95.
Allegri, see Correggio.
Amaury-Duval, *Eug.-Emm.*, Fr. P., Paris, pupil of Ingres; 1808-85.
Amerighi, see Caravaggio.
Androuet, see Ducerceau.
Angelico (*Fra*), *da Fiesole*, Flor. P.; 1387-1455.
Ango, *Roger*, Fr. A.; 15-16th cent.
Anguier, *François*, Fr. S., Eu; 1604-1669.
—, *Michel*, Fr. S., brother of the last; 1612-86.
Audran, *Gérard*, the most celebrated Fr. engraver of this name, Lyons; 1640-1703.
—, *Claude*, Fr. P., brother of the last; 17th cent.

Ballu, *Théodore*, Fr. A., Paris; 1817-85.
Baltard, *Victor*, Fr. A., Paris; 1805-74.
Balze, *Jean-Et.-Paul.* Fr. P., pupil of Ingres; 1815-84.
—, *Jean-Ant.-Raymond*, Fr. P., brother and collaborator of the last; b. 1818.
Barbarelli, see Giorgione.
Barbieri, see Guercino.
Baroccio, *Federigo*, Rom. P.; 1528-1612.
Barrias, *Félix-Jos.*, Fr. P., Paris, pupil of L. Cogniet; b. 1822.
—, *Louis-Ernest*, Fr. S., Paris, pupil of Cavelier and Jouffroy; b. 184 .
Bartholdi, *Fréd.-Aug.*, Fr. S., Colmar; b. 1834.
Bartholomé, *Paul-Alb.*, Fr. S., Thiverval; b. 1848.
Bartolomeo (*Fra*), *Baccio della Porta*, Flor. P., pupil of C. Rosselli; 1475-1517.
Barye, *Ant.-Louis*, Fr. S., pupil of Bosio and Gros; 1796-1875.
Bashkirtseff, *Marie*, Russ. P.; 1860-84.
Bassano, *Jacopo* (*da Ponte*), Ven. P.; 1510-92.
—, *Francesco* (*da Ponte*), Ven. P., son of the last; 1548-91.
Bastien-Lepage, *J.*, Fr. P., Damvillers (Meuse); 1848-85.
Baudouin, *Pierre-Ant.*, Fr. P., Paris, pupil of Boucher; 1723-69.
Baudry, *Paul-Jacq.-Aimé*, Fr. P., La Roche-sur-Yon, pupil of Sartoris and Drolling; 1828-86.
Bellangé, *Jos.-Louis-Hipp.*, Fr. P., pupil of Gros; 1800-66.
—, *Eug.*, Fr. P., Rouen, son of the last; 1835-95.
Bellini, *Gentile*, Ven. P.; 1427-1507.
—, *Giovanni*, Ven. P., brother of the last; 1428-1516.
Beltraffio or *Boltraffio*, *Giov.-Ant.*, Milanese P., pupil of L. da Vinci; 1467-1516.
Benouville, *Franç.-Léon*, Fr. P., Paris, pup. of Picot; 1821-59.
Berchem or *Berghem*, *Nic.*, Dutch P., Haarlem; 1620-83.
Berrettini, see Cortona.
Bertin, *François-Edouard*, Fr. P., Paris; 1797-1871.
Besnard, *Paul-Albert*, Fr. P., Paris; b. 1849.
Bida, *Alex.*, Fr. P., Toulouse, pupil of Delacroix; 1813-95.
Blondel, *Merry-Jos.*, Fr. P., Paris, pupil of Regnault; 1781-1853.
Boilly, *Louis-Léop.*, Fr. P.; 1761-1845.

Bol, *Ferd.*, Dutch P., Dordrecht, pupil of Rembrandt; 1616-80.

Bologna, *Giov. da*, also called *Jean (de Bologne)* and *Juan de Douai*, S., Douai, pupil of Michael Angelo; 1524-1608.

Bonheur, *Rosa*, Fr. P., Bordeaux; 1822-99.

Bonifazio or *Bonifacio*, three Ven. painters; ca. 1540-1580.

Bonington, *Richard Parkes*, Engl. P., resident at Paris; 1801-28.

Bonnassieux, *Jean-Marie*, Fr. S., pupil of Dumont; 1810-92.

Bonnat, *Léon-Joseph-Florentin*, Fr. P., Bayonne, pupil of Cogniet; b. 1833.

Bontemps, *Pierre*, Fr. S., Paris; 16th cent.

Bordone, *Paris*, Ven. P., pupil of Titian; 1500-71.

Borgognone, *Ambrogio da Fossano*, Lomb. P.; 1455?-1524?.

Bosio, *Fr. Jos.*, S., Monaco, pupil of Pajou; 1769-1845.

Botticelli, *Aless.* or *Sandro (Filipepi)*, Flor. P., pupil of Fra Filippo Lippi; 1446-1510.

Bouchardon, *E.*, Fr. S., Chaumont, pupil of the younger Coustou; 1698-1762.

Boucher, *Franç.*, Fr. P., pupil of Franç. Lemoine; 1703-70.

Bouguereau, *Ad.-Wm.*, Fr. P., La Rochelle, pupil of Picot; b. 1825.

Boule or *Boulle*, *André-Charles*, Fr. cabinet-maker, Paris; 1642-1732.

Boulogne, *Bon*, or *de Boullongne*, Fr. P., Paris; 1649-1717.

—, *Louis*, Fr. P., brother of the last; 1654-1733.

Boullongne, see Valentin.

Bourgeois, *Charles-Arthur*, Fr. S., Dijon, pupil of Duret and Guillaume; 1838-87.

Bourguignon (Le), see Courtois.

Brascassat, *Jacques-Raymond*, Fr. P., Bordeaux; 1804-67.

Breton, *Jules-Adolphe*, Fr. P., pupil of Drolling; b. 1827.

—, *Em.-Adélard*, Fr. P., brother and pupil of the last; 1831-1902.

Breughel, see Brueghel.

Brion, *Gustave*, Fr. P., Vosges; 1824-1877.

Brongniart, *Alex.-Théod.*, Fr. A., Paris; 1739-1813.

Bronzino, *Angelo di Cosimo*, Flor. P., pupil of Pontormo; c. 1502-72.

Brouwer, *Adr.*, Flem. P., pupil of Fr. Hals; c. 1605-38.

Bruant, *Libéral*, Fr. A.; d. 1697.

Brueghel, *Peeter*, or *Brueghel the Elder* (*'Peasant Brueghel'*), Flem. P., Breda; c. 1520-69.

Brueghel, *Jan*, surn. *'Velvet Brueghel'*, Flem. P., Brussels, son of the last; 1568-1625.

Bullant, *Jean*, Fr. A., S.; d. 1578.

Buonarroti, see Michael Angelo.

Cabanel, *Alex.*, Fr. P., Montpellier, pupil of Picot; 1823-89.

Cabat, *Nic.-Louis*, Fr. P., Paris; 1812-93.

Caffieri, *J.-J.*, Fr. S., Paris; 1725-92.

Cain, *Aug.*, Fr. S., Paris, pupil of Rude; 1822-94.

Caliari, see Veronese.

Canaletto, *Ant. Canale*, Ven. P.; 1697-1768.

Canova, *Ant.*, Ital. S.; 1757-1822.

Caravaggio, *Michelangelo Amerighi da*, Lomb. & Rom. P.; 1569-1609.

Carolus-Duran, Fr. P., Lille, pupil of Souchon; b. 1837.

Carpaccio, *Vittore*, Ven. P.; 1470?-1519.

Carpeaux, *Jean-Bapt.*, Fr. S., Valenciennes, pupil of Rude and Duret; 1827-75.

Carracci, *Lodovico*, Bol. P., pupil of Tintoretto; 1555-1619.

—, *Agostino*, Bol. P.; 1558-1601.

—, *Annibale*, Bol. P., brother of Agostino, pupil of Lodovico; 1560-1609.

—, *Ant.*, Bol. P., son of Agostino, pupil of Ann. C.; 1583-1618.

Carrier-Belleuse, *Alb.-Ern.*, Fr. S., pupil of Dav. d'Angers; 1824-87.

Carrucci, see Pontormo.

Cartellier, *Pierre*, Fr. S., Paris; 1757-1831.

Cavelier, *Pierre-Jules*, Fr. S., Paris, pupil of David d'Angers; 1814-94.

Cazin, *Jean-Charles*, Fr. P., Samer; b. 1841.

Cellini, *Benvenuto*, Flor. S. and goldsmith; 1500-72.

Cesari, *Gius.*, surn. *Il Giuseppino* or *Cavaliere d'Arpino*, Rom. P.; c. 1560-1640.

Chalgrin, *J.-Fr.-Thér.*, Fr. A., Paris, pupil of Servandoni; 1739-1811.

Champaigne, *Phil. de*, Fr. P., Brussels, studied at Paris; 1602-74.

Chaplin, *Charles*, Fr. P., Les Andelys; 1825-91.

Chapu, *Henri-Mich.-Ant.*, Fr. S., pupil of Pradier and Duret; 1833-91.

Chardin, *J.-B. Siméon*, Fr. P., Paris; 1699-1779.

Charlet, *Nicolas*, Fr. P., Paris; 1792-1845.

Chartran, *Théob.*, Fr. P., Besançon; b. 1849.

Chassériau, *Théod.*, Fr. P., pupil of Ingres; 1819-56.

Chatrousse, E., Fr. S., Paris; pupil of Rude; 1829-96.

Chaudet, Ant.-Denis, Fr. S., Paris; 1763-1810.

Chenavard, Paul, Fr. P., Lyons; 1808-80.

Chintreuil, Ant., Fr. P.; 1816-73.

Cima, see Conegliano.

Cimabue, Giov., Flor. P.; 1240(?)-1302(?).

Clésinger, J.-B.-Aug., Fr. S., Besançon; 1814-83.

Clodion, Claude-Michel, Fr. S., Nancy; 1738-1814.

Clouet, Franç., surn. *Janet* or *Jehannet*, Fr. P., Tours; 1500?-72?.

Cogniet, Léon, Fr. P., pupil of Guérin; 1794-1881.

Coignet, Jules-Louis-Philippe, Fr. P., Paris, pupil of Bertin; 1798-1860.

Colombe, Michel, Fr. S.; 1430?-1512?.

Comte, Ch., Fr. P., Lyons; 1823-95.

Conegliano, Cima or *Giov. Batt. da*, Ven. P.; 1489-1508.

Constable, B. A. J., Engl. P.; 1776-1836.

Constant, Benjamin, Fr. P., Paris, pupil of Cabanel; 1845-1902.

Cormon, Fernand, Fr. P., Paris; b. 1845.

Cornu, Séb.-Melch., Fr. P., Lyons, pupil of Ingres; 1804-71.

Corot, J.-B.-Camille, Fr. P., Paris; 1796-1875.

Correggio, Ant. Allegri da, Lomb. P.; 1494?-1534.

Cortona, Pietro Berrettini da, Flor. A. and P.; 1596-1669.

Cortot, Jean-Pierre, Fr. S., Paris; 1787-1843.

Costa, Lor., Ferr. P.; 1460-1535.

Couder, Louis-Ch.-Aug., Fr. P., Paris, pupil of David & Regnault; 1789-1873.

Courbet, Gustave, Fr. P.; 1819-77.

Court, Jos.-Dés., Fr. P., Rouen, pupil of Gros; 1798-1865.

Courtois, Jacq., le Bourguignon, Fr. P.; 1621-76.

—, *Gustave-C.-E.*, Fr. P., Pusey; b. 1852.

Cousin, Jean, Fr. P., S., A., & engraver; d. ca. 1589.

Coustou, Nic., Fr. S., Lyons; pupil of Coyzevox; 1658-1733.

—, *Guill.*, Fr. S., Lyons, brother of the last and pupil of Coyzevox; 1677-1746.

—, *Guill.*, Fr. S., Paris, son of the last; 1716-77.

Couture, Thomas, Fr. P., Senlis, pupil of Gros & P. Delaroche; 1815-79.

Coypel, Noël, Fr. P., Paris; 1628-1707.

—, *Ant.*, Fr. P., son of the last; 1661-1722.

Coypel, Ch.-Ant., Fr. P., son and pupil of the last; 1694-1752.

Coyzevox, Ant., Fr. S., Lyons; 1640-1720.

Cranach, Lucas, the Elder, Ger. P.; 1472-1553.

Craux, Gust.-Ad.-Dés., Fr. S., Valenciennes, pupil of Pradier; b. 1827.

Credi, Lor. di, Flor. P., pupil of A. del Verrocchio; 1459-1537.

Cuyp or *Cuijp, Aalbert*, Dutch P., Dordrecht; 1605-91.

Curzon, Paul-Alf. de, Fr. P., Poitiers, pupil of Drolling & Cabat; 1820-96.

Dagnan-Bouveret, Pascal-Adolphe-Jean, Fr. P., Paris; b. 1852.

Dalou, J., Fr. P., Paris; 1838-1902.

Daubigny, Ch.-Franç., Fr. P., Paris, pupil of Delaroche; 1817-78.

David, Gérard, Flem. P.; 1450?-1523.

—, *Jacques-Louis*, Fr. P., Paris, pupil of Vien; 1748-1825.

David d'Angers, Pierre-Jean David, Fr. S., Angers; 1789-1856.

Debay, J.-B., Fr. S., Malines, pupil of Chaudey; 1779-1863.

Debrosse, or *de Brosse, Salomon*, Fr. A.; d. 1621.

Debucourt, L.-Ph., Fr. P., Paris; 1755-1832.

Decamps, Alex.-Gabr., Fr. P., Paris; 1803-60.

Degas, Edgard, Fr. P., Paris; b. 1834.

Delacroix, Ferd.-Vict.-Eug., Fr. P., Charenton, pupil of P. Guérin; 1798-1863.

Delaplanche, Eug., Fr. S., Paris, pupil of Duret; 1836-91.

Delaroche, Paul, Fr. P., Paris, pupil of Gros; 1797-1856.

Delaunay, Jules-Elie, Fr. P., Nantes, pupil of H. Flandrin; 1828-91.

Delorme, or *de l'Orme, Philibert*, Fr. A., Lyons; 1518?-77?.

Deseine, Louis-Pierre, Fr. S., Paris; 1759-1822.

Desjardins, Martin (van den Bogaert), S.; 1640-94.

Desportes, François, Fr. P.; 1661-1743.

—, *Claude-Franç.*, Fr. P., son and pupil of the last; 1695-1774.

Detaille, J.-B.-Edouard, Fr. P., Paris, pupil of Meissonier; b. 1848.

Devéria, Eug., Fr. P., Paris, pupil of Girodet; 1805-65.

Díaz de la Peña, Narcisse Virgile, Fr. P., Bordeaux; 1807-76.

Dibdoldt, Georges, Fr. S., Dijon, pupil of Ramey and Dumont; 1816-61.

Domenichino, Domenico Zampieri, Bol. P., pupil of the Carracci; 1581-1641.

Donatello (Donato), Flor. S.; 1386-1466.

Doré, Gust.-Paul, Fr. P. & designer, Strassburg; 1832-83.
Dosso (Il), Giov. Lutero, also called *Dosso Dossi*, Ferr. P.; 1479-1542.
Dou or *Dow, Ger.*, Dutch P., Leyden; 1613-1675.
Douai, Jean de, see Bologna.
Drevet, Pierre, two engravers, father and son, of Lyons; 1664-1739, 1697-1739.
Drolling, Martin, Fr. P., Alsace; 1752-1817.
—, *Michel-Martin*, Fr. P., son of the preceding and pupil of David; 1786-1851.
Drouais, Fr.-Hub., Fr. P., Paris; 1727-75.
Duban, Fél.-Louis-Jacq., Fr. A., Paris; 1797-1870.
Dubois, Paul, Fr. S., Nogent-sur-Seine; b. 1829.
Dubufe, Louis-Edouard, Fr. P., Paris, pupil of Delaroche; 1820-83.
—, *Ed.-M.-Guill.*, Fr. P., son of the last; b. 1853.
Duc, Jos.-Louis, Fr. A.; 1802-79.
Ducerceau or *du Cerceau, Jacques Androuet*, Fr. A.; 1540-1590?.
Ducq, Jan le, Dutch P., The Hague; 1636-95.
Duez, E., Fr. P., Paris; 1843-96.
Dughet, Gasp., see Poussin.
Dujardin or *du Jardin, Karel*, Dutch P., Amsterdam; 1622-78.
Dumont, Jacques-Edme, Fr. S., Paris, pupil of Pajou; 1801-84.
Dupré, Jules, Fr. P., Nantes; 1812-89.
Duran, see Carolus-Duran.
Dürer, Alb., Ger. P., Nuremberg; 1471-1528.
Duret, Francisque, Fr. S., Paris, pupil of Bosio; 1804-65.
Duval-le-Camus, Jules-Alex., Fr. P., Paris, pupil of Delaroche and Drolling; 1817-77.
Dyck, Antonius van, P., Antwerp, pupil of Rubens; 1599-1641.

Etex, *Ant.*, Fr. S., Paris, pupil of Dupaty, Pradier, and Ingres; 1810-88.
Eyck, Jan van, leader of the early Flem. school, P.; after 1380-1440.

Fabriano, *Gentile, da*, Umbr. P.; c. 1370-1450.
Falguière, Jean-Alex.-Jos. Fr. S., P., Toulouse, pupil of Jouffroy; 1831-1900.
Fantin-Latour, Henri, Fr. P., Grenoble; b. 1836.
Féron, Firmin-Eloi, Fr. P., Paris, pupil of Gros; 1802-76.
Ferrari, Gaudenzio, Lomb. P.; 1471-1546.
Feyen-Perrin, Aug., Fr. P., pupil of L. Cogniet and Yvon; 1829-88.
Fictoor or *Victoor, Jan*, Dutch P., pupil of Rembrandt; ca. 1620-after 1672.
Fiesole, Fra Angelico da, see Angelico.
—, *Mino da*, Flor. S.; 1431-84.
Filipepi, see Botticelli.
Flameng, Franç., Fr. P., Paris, pupil of Cabanel, J. P. Laurens, etc.; b. 1856.
Flandrin, Hippolyte, Fr. P., Lyons, pupil of Ingres; 1809-64.
—, *Paul*, Fr. P., Lyons, brother of the last; 1811-1902.
Flinck, Govert, Dutch P., Cleve; pupil of Rembrandt; 1615-60.
Fontaine, Pierre-Franç.-Léon., Fr. A., Pontoise; 1762-1853.
Fouquet or *Foucquet, Jean*, Fr. P., Tours; c. 1415-77 or 83.
Foyatier, Denis, Fr. S.; 1793-1863.
Fragonard, Jean-Hon., Fr. P., Grasse, pupil of Boucher; 1732-1806.
—, *Alex.-Evariste*, Fr. P., son of the last; 1783-1850.
Français, Franç.-Louis, Fr. P., Plombières, pupil of Corot and Gigoux; 1814-97.
Franceschi, J., Fr. S., Bar-sur-Aube, pupil of Rude; 1825-93.
Francheville or *Franqueville, Pierre*, Fr. S., Cambrai, pupil of Giov. da Bologna; 1548-1618?
Francia, Franc. (Raibolini), Bol. P.; 1450-1517.
Franciabigio, Francesco Bigio, Flor. P.; 1482-1525.
Franck, Fr., the Elder, Flem. P.; 1544-1616.
—, *Fr., the Younger*, Flem. P., son and pupil of the last; 1581-1642.
Frémiet, Émm., Fr. S., Paris, pupil of Rude; b. 1824.
Fréminet, Martin, Fr. P., Paris; 1567-1619.
Fromentin, Eug., Fr. P., La Rochelle; pupil of Cabat, 1820-76.
Fyt, Jan, P., Antwerp; 1609-61.

Gabriel, *Jacques-Ange*, Fr. A.; 1710-82.
Gaillard, Ferd., Fr. engr., Paris; 1834-87.
Gallait, Louis, Belg. P., Tournai; 1810-87.
Gardet, Georges, Fr. S., Paris; b. 1865.
Garnier, Jean-Louis-Charles, Fr. A., Paris; 1825-98.
Garofalo (Il), Benv. Tisio, Ferr. P.; 1481-1559.
Gatteaux, J.-E., Fr. S., Paris, 1788-1881.
Gellée (Il.), see Lorrain.
Gérard, Franç., Baron, Fr. P., pupil of David; 1770-1837.

Géricault, *Jean-Louis-André-Théod.*, Fr. P., Rouen, pupil of Guérin; 1791-1824.

Gérôme, *Jean-Léon*, Fr. P., Vesoul; 1824-1904.

Gervex, *Henri*, Fr. S., Paris; b. 1852.

Ghirlandajo or *Grillandajo*, *Dom. di Tommaso Bigordi*, Flor. P.; 1449-94.

—, *Ben.*, Flor. P., brother and pupil of the last; 1458-97.

—, *Ridolfo*. Flor. P., son of Dom. G. and pupil of Fra Bartolomeo; 1483-1561.

Gigoux, *Jean-Franç.*, Fr. P., Besançon; 1809-94.

Giordano, *Luca*, Neap. P., pupil of Ribera and Cortona; 1632-1705.

Giorgione (*Il*), *Giorgio Barbarella*, Ven. P., pupil of Giov. Bellini; 1477?-1510.

Girardon, *Franç.*, Fr. S., Troyes; 1628-1715.

Giraud, *Pierre-Franç.-Eug.*, Fr. P., Paris; 1806-81.

—, *Séb.-Ch.*, Fr. P., Paris; 1819-92.

—, *Victor*, Fr. P., Paris, pupil of Picot and Eug. G. (his father); 1840-71.

Girodet-Trioson (*Anne-Louis Gir. de Roucy-Trioson*), Fr. P., Montargis, pupil of David; 1764-1824.

Glaize, *Aug.-Barth.*, Fr. P., Montpellier, pupil of Devéria; 1812-93.

—, *P.-P.-Léon*, Fr. P., son of the preceding, pupil of his father and of Gérôme; b. 1842.

Gleyre, *Charles-Gabriel*, Fr. P., Chevilly (Switzerland); 1807-1876.

Gossaert, see Mabuse.

Goujon, *Jean*, Fr. S. & A., Paris; 1520?-72?

Goyen, *Jan van*, Dutch P., Leyden; 1596-1656.

Gozzoli, *Benozzo*, Flor. P., pupil of Fra Angelico; 1420-97.

Greuze, *J.-B.*, Fr. P., Tournus; 1725-1806.

Gros, *Ant.-Jean*, Baron, Fr. P., Paris, pupil of David; 1771-1835.

Gudin, *Théod.*, Fr. P., Paris, pupil of Girodet; 1802-80.

Guercino, *Il* (*Giov. Franc. Barbieri*), Bol. P.; 1591-1666.

Guérin, *Pierre-Narc.*, Baron, Fr. P., Paris, pupil of J.-B. Regnault; 1774-1833.

Guido Reni, Bol. P., pupil of Calvaert and the Carracci; 1575-1642.

Guillain, *Simon*, Fr. S. & engraver, Paris; 1581-1658.

Guillaume, *Claude-J.-B.-Eug.*, Fr. S., Montbard, pupil of Pradier; b. 1822.

Guillaumet, *Gust.*, Fr. P., Paris, pupil of Picot and F. Barrias; 1840-87.

Gumery, *Ch.-Alph.*, Fr. S., Paris; 1827-71.

Hals, *Frans*, Flem. P., Malines; 1580-1666.

Hamon, *Jean-Louis*, Fr. P., St. Loup, pup. of Delaroche & Gleyre; 1821-74.

Harpignies, *Henri*, Fr. P., Valenciennes, pupil of Achard; b. 1819.

Hébert, *Ern.-Ant.-Aug.*, Fr. P., Grenoble, pupil of Delaroche; b. 1817.

Heem, *Jan Davidsz de*, P., Utrecht; 1606 (?)-1683-84.

Heim, *Franç.-Jos.*, Fr. P., Belfort, pupil of Hersent; 1787-1865.

Helst, *Barth. van der*, Dutch P., Haarlem; 1611-70.

Henner, *J.-J.*, Fr. P., Alsace, pupil of Drolling and Picot; b. 1829.

Herrera, *Franc.*, *the Elder*, Span. P.; 1576-1656.

Hersent, *Louis*, Fr. P., Paris, pupil of J.-B. Regnault; 1777-1860.

Hesse, *Nic.-Aug.*, Fr. P., Paris, pupil of Gros; 1795-1869.

—, *Alex.-J.-B.*, Fr. P., Paris, pupil of Gros; 1806-79.

Hiolle, *Ern.-Eug.*, Fr. S., Valenciennes, pup. of Jouffroy; 1837-86.

Hittorff, *Jac.-Ign.*, A., Cologne, pupil of Fr.-Jos. Bellanger in Paris; 1793-1867.

Hobbema, *Meindert*, Dutch P.; 1638-1709.

Holbein, *Hans*, *the Younger*, Ger. P., Augsburg; 1497-1543.

Hondecoeter, *Melchior d'*, Dutch P., Utrecht; 1636-95.

Honthorst, *Ger. van*, Dutch P.; 1590-1656.

Hooch or *Hoogh*, *Pieter de*, Dutch P.; 1630-77.

Houdon, *Jean-Ant.*, Fr. S., Versailles; 1741-1828.

Huet, *Jean-Bapt.*, Fr. P., pupil of Leprince; 1745-1811.

—, *Paul*, Fr. P., Paris, pupil of Guérin and Gros; 1804-69.

Ingres, *J.-A.-Dom.*, Fr. P., Montauban, pupil of David; 1780-1867.

Isabey, *Louis-Gab.-Eug.*, Fr. P., Paris, pupil of his father, J.-B. Isabey, the designer; 1804-86.

Jacquemart, *Mlle Nélie*, Fr. P., Paris; pupil of Cogniet; b. 1845.

Janet, see Clouet.

Jobbé-Duval, *Armand-Marie-Félix*, Fr. P., pupil of P. Delaroche; 1821-1889.

Jordaens, *Jac.*, P., Antwerp; 1593-1678.

Jouffroy, *Franç.*, Fr. S., Dijon, pupil of the younger Ramey; 1806-82.

Jouvenet, Jean, Fr. P., Rouen; 1644-1717.

Jundt, Gustave, Fr. P., Strassburg; 1830-84.

Juste de Tours, Jean, Fr. S.; d. ca. 1535.

Kauffmann, Angelica, Ger. P., Coire; 1741-1807.

Keller, two brothers of Zürich, bronze-founders at the court of Louis XIV.

Labrouste, Pierre-Franç.-Henri, Fr. A.; 1801-75.

Lafosse or *La Fosse, Ch. de*, Fr. P., Paris; 1636-1716.

Lancret, Nicolas, Fr. P., Paris; 1690-1743.

Largillière, Nic., Fr. P., Paris; 1656-1746.

Larivière, Phil.-Ch. de, Fr. P., Paris, pupil of Guérin, Girodet, and Gros; 1798-1876.

Lassus, J.-B.-Ant., Fr. A., Paris; 1807-57.

Latour, Quentin de, Fr. pastellist; 1709-88.

Laurens, Jean-Paul, Fr. P.; b. 1838.

Le Brun or *Lebrun, Ch.*, Fr. P., Paris, pupil of S. Vouet; 1619-90.

—, *Elisc-Louise Vigée L.*, Fr. P., Paris; 1755-1842.

Lefebvre, Jules-Jos., Fr. P.; b. 1836.

Lefuel, Hector-Martin, Fr. A., Versailles; 1810-81.

Lehmann, Ch.-Ern.-Rod.-Henri, P., Kiel, pupil of Ingres; 1814-82.

Lehoux, P., Fr. P., Paris; 1844-96.

Leleux, Adolphe, Fr. P., Paris; 1812-91.

—, *Armand*, Fr. P., Paris, pupil of the last and of Ingres; 1818-85.

Lemaire, Phil.-Henri, Fr. S., Valenciennes, pupil of Cartellier; 1798-1880.

Lemercier, Jacques, Fr. A., Pontoise; 1590-1660.

Lemoine or *Lemoyne, J.-B.*, Fr. S., Paris; 1704-48.

Lemot, François-Frédéric, Fr. S., Lyons; 1773-1827.

Lenain, Louis, Antoine, and *Mathieu*, Fr. P. of the 17th century.

Lenepveu, Jules-Eug., Fr. P., Angers, pupil of Picot; 1819-98.

Le Nôtre or *Lenôtre, André*, A. and landscape-gardener, Paris; 1613-1700.

Lepautre, Jean, Fr. designer; 1617-82.

Lepère, J.-B., Fr. A., Paris; 1762-1844.

Leprince, A.-Xavier, Fr. P., Paris; 1799-1826.

Leroux, Eug., Fr. P., Paris, pupil of Picot; b. 1803.

Lescot, Pierre, Fr. A., Paris; 1510-78.

Le Sueur, or *Lesueur, Eustache*, Fr. P., pupil of Vouet; 1617-55.

Lethière, Guill.-Guillon, Fr. P., pupil of Doyen; 1760-1832.

Levau, Louis, Fr. A.; 1612-70.

Lévy, Em., Fr. P., Paris, pupil of A. de Pujol and Picot; 1826-1890.

Lhermitte, Léon, Fr. P., Mont-St-Père (Aisne); b. 1844.

Lippi, Fra Filippo, Flor. P.; 1412-69.

Livenez or *Livens, Jan*, Dutch P., Leyden; 1607-74.

Loo, van, see Vanloo.

Lorrain, Claude Gellée, surn. *Le L.*, Fr. P., studied in Italy; 1600-82.

Lotto, Lor., Ven. P.; 1480-1554 (?).

Luini, Bern., Mil. P.; 1470 (?)-1530(?).

Luminais, E.-V., Fr. P., Nantes; 1821-96.

Mabuse, Jan van, or *Gossaert*, Flem. P., Maubeuge; 1470-1541.

Maes, or *Maas, Nic.*, Dutch P., Dordrecht; 1632-93.

Maillet, Jacques-Léon., Fr. S., Paris, pupil of Pradier; 1823-94.

Mainardi, Bastiano, Flor. P.; d. 1515?

Maindron, Et.-Hipp., Fr. S., pupil of David d'Angers; 1801-84.

Majano, Ben. da, Flor. S. & S.; 1442-97.

Manet, Edouard, Fr. P., Paris; 1833-83.

Mansart or *Mansard, Franç.*, Fr. A., Paris; 1598-1666.

—, *Jules-Hardouin*, Fr. A., Paris, nephew of the last; 1645-1708.

Mantegna, Andrea, Ital. P., Padua, pupil of Il Squarcione; 1431-1506.

Marcellin, Jean-Esprit, Fr. S., Gap, pupil of Rude; 1821-84.

Marilhat, Prosper, Fr. P., Auvergne, pupil of C. Roqueplan; 1811-47.

Marochetti, Ch., S., Turin, pupil of Bosio; 1805-67.

Marqueste, Laurent, Fr. S., Toulouse; b. 1850.

Marsy, Balth. & Gasp., two Fr. sculptors of Cambrai; 1624-74 & 1628-81.

Matout, Louis, Fr. P., Charleville; 1813-88.

Matsys or *Massys, Quinten* or *Quentin*, Antwerp P.; 1466-1531.

Mauzaisse, J. B., Fr. P., pupil of Vincent; 1784-1844.

Meer, Jan van der (Vermeer) of Haarlem, Dutch P.; 1628-91.

—, *J. van der (Vermeer) of Delft*, Dutch P.; 1632-75.

Meissonier, Jean-Louis-Ern., Fr. P., Lyons; 1815-91.

—, *Juste-Aurèle*, A., S. & P., b. 1695 at Turin, d. 1750 at Paris.

Memling, Hans, early Flem. P.; ca. 1430-95.
Mercié, Antonin, Fr. S., Toulouse, pupil of Jouffroy & Falguière; b. 1845.
Messina, Antonello da (Ant. degli Antoni), Neap. P.; d. 1493 (?).
Metsu, Gabriel, Dutch P., Leyden; 1630-67.
Meulen, Ant.-Fr. van der, Brussels, P.; 1634-90.
Meynier, Ch., Fr. P., Paris, pupil of Vincent; 1768-1832.
Michael Angelo Buonarroti, A., S., & P., Florence; 1475-1564.
Mieris, Frans van, the Elder, Dutch P., pupil of Gerard Dou, Leyden; 1635-81.
—, *Willem van*, Dutch P., Leyden, son of the last; 1662-1747.
Mignard, Pierre, Fr. P., Troyes; 1610-95.
Millet, Jean-Franç., Fr. P., pupil of P. Delaroche; 1815-75.
—, *Aimé*, Fr. S., Paris, pupil of David d'Angers; 1816-1891.
Mino da Fiesole, see Fiesole.
Monet, Claude, Fr. P., Paris, b. 1840.
Montagna, Bartolommeo, Ven. P.; d. 1523.
Montereau, Pierre de, Fr. A.; d. 1266.
Mor, Moor, or *Moro, Antonis de (Sir A. More)*, Dutch P., Utrecht; 1512-1576/8.
Moreau, Gustave, Fr. P., Paris; pupil of Picot; 1826-98.
—, *Louis-Gabriel*, Fr. P., Paris; 1740-1806.
—, *Mathurin*, Fr. S., Dijon, pupil of Ramey and Dumont; b. 1822.
Moreau-Vauthier, Aug., Fr. S., Paris; 1831-93.
Mottez, Victor-Louis, Fr. P., Lille, pupil of Picot; 1809-92.
Müller, Ch.-Louis, Fr. P., Paris, pupil of Cogniet and Gros; 1815-1892.
Murillo, Bartolomé Esteban, Span. P.; 1616-82.

Nanteuil (Ch.-Franç.-Leboeuf), Fr. S., Paris, pupil of Cartellier; 1792-1865.
—, *Robert*, engraver, Reims; 1630-1698.
Natoire, Ch.-Jos., Fr. P., Nîmes, pupil of Lemoine; 1700-77.
Nattier, Jean-Marc, Fr. P., Paris; 1685-1766.
Neer, Aart, Arthus, or *Arnold van der*, Dutch P.; 1603-77.
Neuville, Alphonse-M.-A. de, Fr. P., St. Omer, pupil of Picot; 1835-85.

Oppenorat, Gilles-Marie, Fr. A. and designer, Paris; 1672-1742.
Ostade, Adr. van, Dutch P., pupil of Frans Hals; 1610-85.
—, *Izack van*, Dutch P., brother and pupil of the last; 1621-49.
Ottin, Aug.-Louis-Marie, Fr. S., Paris, pupil of David d'Angers; 1811-90.
Oudry, J. B., Fr. P., Paris; 1686-1755.

Pagnest, A.-L.-Claude, Fr. P.; 1790-1819.
Pajou, Augustin, Fr. S., Paris, pupil of Lemoine; 1730-1809.
Palissy, Bern., potter; 1510?-89.
Palma Vecchio, Jacopo, Ven. P.; 1480-1528.
Papety, Dom.-Louis-Féréol, Fr. P., Marseilles; 1815-49.
Pater, J.-B., Fr. P., Valenciennes; 1695-1736.
Percier, Ch., Fr. A., Paris; 1764-1838.
Perraud, Jean-Jos., Fr. S., pupil of Ramey & Dumont; 1821-76.
Perrault, Claude, Fr. A., Paris; 1613-88.
Perugino (Pietro Vannucci), Umbr. P., pupil of N. Alunno and A. del Verrocchio; 1446-1524.
Philippoteaux, Henri-Emm.-Félix, Fr. P., Paris; 1815-84.
Picot, Franç.-Ed., Fr. P., Paris, pupil of Vincent; 1786-1868.
Pigalle, J.-B., Fr. S., Paris; 1714-85.
Pilon, Germain, Fr. S.; 1515?-90?
Pils, Isid.-Adr.-Aug., Fr. P., Paris, pupil of Picot; 1813-75.
Pinturicchio (Bernardino di Betto di Biagio), Umbr. P., pupil of Perugino; 1454-1513.
Piombo, Sebast. del (Sebast. Luciani), Ven. P., pupil of Giov. Bellini and Giorgione; 1485-1547.
Pippi, see Romano.
Poilpot, Théoph., Fr. P., Paris; b. 1848.
Pointelin, Auguste-Emmanuel, Fr. P., Arbois; b. 1839.
Pontormo, Jacopo Carrucci da, Flor. P., pupil of P. di Cosimo and A. del Sarto; 1494-1557.
Potter, Paul, Dutch P., Enkhuizen; 1625-54.
Pourbus or *Porbus, Frans, the Younger*, Antwerp P.; 1569-1622.
Poussin, Gaspard, properly *G. Dughet*. Fr. P., Rome, nephew and pupil of the following; 1613-75.
Poussin, Nicolas, Fr. P., Les Andelys, Normandy; 1594-1665.
Pradier, J.-J., Fr. S., Geneva, pupil of Lemot; 1792-1852.
Préault, Ant.-Augustin, Fr. S., Paris; 1809-79.

Prieur, Barth., Fr. S.; d. 1611.
Primaliccio, Franc., Bol. P.; 1504-70.
Protais, Paul-Alex., Fr. P., Paris; 1826-90.
Prud'hon, Pierre-Paul, Fr. P., Cluny; 1758-1823.
Puget, Pierre, Fr. S., Marseilles; 1622-94.
Pujol, Alex.-Denis-Abel de, Fr. P., Valenciennes, pupil of David; 1785-1861.
Puvis de Chavannes, Pierre, Fr. P., Lyons, pupil of H. Scheffer and Couture; 1824-98.

Raffaelli, Jean-Franç., Fr. P., Paris; b. 1845.
Raffet, Denis, Fr. P., Paris, pupil of Charlet and Gros; 1804-60.
Raibolini, see Francia.
Ramey, Claude, Fr. S., Dijon; 1754-1838.
Raphael (Raffaello Santi or *Sanzio da Urbino)*, Ital. P.; 1483-1520.
Regnault, J.-B., Fr. P., Paris; 1754-1829.
—, *Henri*, Fr. P., Paris, pupil of Cabanel; 1843-71.
Rembrandt, Harmensz van Ryn, Dutch P., Leyden; 1606-69.
Reni, see Guido.
Renoir, Firmin-Auguste, Fr. P., Limoges; b. 1841.
Ribera, José de, surn. *Spagnoletto*, Span.-Neap. P.; 1588-1656.
Ribot, Augustin-Théodule, Fr. P., Breteuil, pupil of Glaize; 1823-91.
Ricard, Louis, Fr. P., pupil of L. Cogniet, Marseilles; 1824-73.
Ricciarelli, see Volterra.
Richier, Ligier, Fr. S., St. Mihiel, pupil of Michael Angelo; 16th cent.
Rigaud y Ros, Hyacinthe, Fr. P., Perpignan; 1659-1743.
Robbia, Luca, Andr., & Giov. della, three Flor. sculptors of the 15-16th centuries.
Robert, Hubert, Fr. P.; 1733-1808.
—, *Louis-Léop.*, P., La Chaux-de-Fonds, pupil of Gérard and David; 1794-1835.
Robert-Fleury, Jos.-Nic., Fr. P., Paris, pupil of Girodet, Gros, and H. Vernet; 1797-1890.
—, *Tony*, Fr. P., Paris, son of the last and pupil of Delaroche; b. 1837.
Robusti, see Tintoretto.
Rochegrosse, Georges, Fr. P., Versailles; b. 1859.
Rodin, Auguste, Fr. S., Paris; b. 1840.
Roll, Alfred-Philippe, Fr. P., Paris; b. 1847.
Romano, Giulio (Pippi), Rom. P., pupil of Raphael; 1492-1546.
Rosa, Salvator, Neap. P.; 1615-73.
Rosso (Il), Giovanbattista R., Flor. P.; 1496-1541.
Roty, Oscar, Fr. medallist; b. 1846
Rousseau, Théodore, Fr. P., Paris; 1812-67.
Rubens, Peter Paul, Flem. P., Antwerp; 1577-1640.
Rude, Franc., Fr. S., Dijon, pupil of Cartellier; 1784-1855.
Ruysdael or *Ruisdael, Izack van*, Dutch P.; d. 1677.
—, *Jacob van*, Dutch P., Haarlem, son of the last; 1628(29)-82.
—, *Salomon van*, Dutch P., Haarlem, brother of Izack; d. 1670.

Saint-Jean, Simon, Fr. P., Lyons; 1808-60.
Saint-Marceaux, René de, Fr. S., Rheims; b. 1845.
Santerre, J. B., Fr. P., pupil of Bon Boulogne; 1650-1717.
Santi, Sanzio, see Raphael.
Sarrazin, Jacques, Fr. S.; d. 1600.
Sarto, Andrea del (Andrea Vannucchi), Flor. P., pupil of Piero di Cosimo; 1487-1531.
Sassoferrato (Giov.-Batt. Salvi), Rom. P.; 1605-85.
Scheffer, Ary, P., Dordrecht, pupil of Guérin at Paris; 1795-1858.
Scheffer, Henri, P., brother of the last and pupil of Guérin; 1798-1862.
Schnetz, Jean-Victor, Fr. P., Versailles, pupil of David, Regnault, Gérard, and Gros; 1787-1870.
Servandoni, Jean-Nicolas, Fr. A., Lyons; 1695-1766.
Sesto, Ces. da, P., Milan, pupil of Leon. da Vinci; d. after 1524.
Seurre, Ch.-Marie-Em., Fr. S., Paris, pupil of Cartellier; 1798-1858.
Sigalon, Xavier, Fr. P., Uzès, pupil of P. Guérin; 1790-1837.
Signol, Em., Fr. P., pupil of Blondel and Gros; 1804-92.
Signorelli, Luca, Tuscan P., pupil of P. della Francesca; after 1450-1523.
Simart, Pierre-Ch., Fr. S., Troyes, pupil of Dupaty and Pradier; 1807-1857.
Snyders, Franz, Antwerp P., pupil of P. Brueghel and H. van Balen; 1579-1657.
Solario, Andrea, Lomb. P., pupil of Leon. da Vinci; c. 1460-1515?.
Soufflot, Jacques-Germain, Fr. A.; 1714-81.
Spada, Lionello, Bol. P., pupil of the Carracci; 1556-1622.
Spagna, Giov. di Pietro, surn. *Lo Spagna*, Span.-Umbr. P.; d. 1529?
Spagnoletto, see Ribera.

Steen, Jan van, Dutch P., Leyden, pupil of Brouwer and Van Goyen; 1626?-79.
Steuben, Ch., P., Mannheim; 1791-1856.
Stevens, Alfred, Belg. P. at Paris; b. 1828.
Subleyras, Pierre, Fr. P., Uzès; 1699-1749.
Sueur, Le, see Le Sueur.

Tassaert, Octave, Fr. P., Paris; 1800-1874.
Teniers, David, the Elder, Antwerp P., pupil of Rubens; 1582-1649.
—, *David, the Younger*, Antwerp P., son and pupil of the last; 1610-90.
Ter Borch or *Terburg, Ger.*, Dutch P., Zwolle, pupil of his father and Frans Hals; 1617-81.
Timbal, Louis-Ch., Fr. P., Paris, pupil of Drolling and Signol; 1822-80.
Tintoretto, Jacopo Robusti, Ven. P., pupil of Titian; 1519-94.
Titian (Tiziano Vecellio da Cadore), Ven. P., pupil of the Bellini; 1477-1576.
Tocqué, Louis, Fr. P., 1696-1772.
Triqueti, Henri, Baron de, Fr. S.; 1802-74.
Troy, J.-F. de, Fr. P., Paris; 1679-1752.
Troyon, Constant, Fr. P., Sèvres; 1810-65.
Tuby or *Tubi, J.-B.*, S.; 1630-1700.

Valentin, surn. *Jean de Boullongne*, Fr. P., Coulommiers; 1591-1634.
Vanloo or *van Loo, Jacob*, Dutch P.; 1614-70.
Vanloo, Jean-Baptiste, Fr. P., Aix; 1684-1745.
—, *Ch.-André (Carle)*, Fr. P., Nice, brother and pupil of the last; 1705-65.
—, *Louis-Michel*, Fr. P., Toulon, son of Jean-Baptiste; 1707-71.
Vannucchi, see Sarto.
Vannucci, see Perugino.
Vasari, Giorgio, Flor. P. and art-historian; 1512-74.
Vecelli, see Titian.
Vela, Vinc., Swiss S.; 1822-91.
Velasquez, Don Diego Rodriguez de Sylva y V., Span. P.; 1599-1660.
Velde, Adr. van de, Dutch P., pupil of Wynants; 1635-72.
Velde, Willem van de, the Younger, P., brother of the last; 1633-1707.
Vermeer, see Meer.
Vernet, Claude-Jos., Fr. P., Avignon; 1714-89.
—, *Ant.-Ch.-Hor. (Carle)*, Fr. P., son of the last; 1758-1835.
—, *Em. Jean Horace*, Fr. P., son of Carle; 1789-1863.
Veronese, Paolo (P. Caliari), Ven. P.; 1528-88.
Victoor or *Victors*, see Fictoor.
Vien, Jos.-Marie, Fr. P., Montpellier; 1716-1809.
Vinchon, Aug.-J.-B., Fr. P., Paris; 1789-1855.
Vinci, Leonardo da, Flor. P.; 1452-1519.
Viollet-le-Duc, Eug.-Emm., Fr. A., Paris; 1814-79.
Visconti, Louis, A., pupil of Percier; 1791-1854.
Vollon, Ant., Fr. P., Lyons; 1833-1900.
Volterra, Daniele Ricciarelli da, Flor. P., pupil of Sodoma and Peruzzi; 1509-66.
Vouet, Sim., Fr. P., Paris; 1590-1649

Warin, Jean, Fr. medallist, Liège; 1604-72.
Watteau, Ant., Fr. P., Valenciennes; 1684-1721.
Weenix, J.-B., Dutch P., Amsterdam, pupil of Micker and Blomaert; 1621-60.
Weyden, Rogier van der, Flem. P., Tournai, pupil of J. Van Eyck; 1399 or 1400-1464.
Wouverman, Phil., Dutch P., Haarlem; 1619-68.
—, *Pieter*, Dutch P., brother and pupil of the last; 1623-82.
Wynants, Jan, Dutch P., Haarlem; active 1641-79.

Yvon, Ad., Fr. P., Eschweiler, pupil of P. Delaroche; 1817-93.

Zampieri, see Domenichino.
Ziegler, Claude-Louis, Fr. P., Langres, pupil of Ingres; 1804-56.
Ziem, Félix, Fr. P., Beaune; b. 1821.
Zurbaran, Francisco, Span. P., 1589-1662.

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The words *Hotel*, *Restaurant*, etc., are omitted for the sake of brevity.

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American, 8.
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Anglo-Américain, 11.
Antin (d'), 6.
Arcade (de l'), 7.
Athénée (de l'), 3.
Autriche (d'), 9.

Bade (de), 6.
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Barbier, 12.
Bavière (de), 9.
Beaujon, 8.
Beau-Séjour, 8.
Beau-Site, 5.
Bedford, 7.
Belleville, 11.
Bellevue, 4.
Bellot-Carol, 11.
Belmont & de Bassano, 8.
Bergère, 8.
Berne (de), 7.
Binda, 4.
Blondeau, 12.
Bon-Lafontaine (du), 10.
Bradford, 7.
Brenzinger, 12.
Brighton, 4.
Bristol, 3.
Britannique, 9.
Buckingham, 7.
Burgundy, 7.
Byron, 6.

Caffard, 11.
Cailleux, 10.
Calais (de), 5.
Campbell, 5.
Capucines (des), 6.
Castiglione, 4.
Castille (de), 5.
Cecil, 5.
Central, 9.
Champagne & de Mulhouse (de), 11.
Champs-Elysées (des), 8.
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Dacia, 10.
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Grosvenor, 8.

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INDEX OF STREETS

AND

PLANS OF PARIS.

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6. Cab Tariff.
7. Railway and Tramway Plan of Paris.

This cover may be detached from the rest of the book by severing the yellow thread which will be found between Nos. I. and II. of the special plans.

List of the Principal Streets, Squares, Public Buildings, etc.

with Reference to the accompanying Plans.

The large Plan of Paris, on the scale of 1:20,000, is divided into three sections, of which the uppermost is coloured *brown*, the central *red*, and the lowest *grey*. Each section contains 36 numbered squares. In the accompanying index the capital letters **B, R, G,** following the name of a street or building, refer to the different sections, while the numbers correspond with those on the squares in each section. When the name required is also found on one of the special plans, this is indicated by an italicised Roman numeral. Thus, Rue de l'Abbaye will be found on the red section, square 19; and also on the fourth special map.

Names to which *Ancienne*, *Petit*, *Saint*, etc., are prefixed, are to be sought for under these prefixes. It should also be observed that the names of streets in Paris are frequently altered. In the special maps some of the house-numbers are inserted at the corners of the longer streets, especially in those cases in which the consecutive odd and even numbers are locally some distance apart. See also footnote at p. 1.

The numbering of the squares is so arranged, that squares in different sections bearing the same number adjoin each other. Thus, square 18 on the brown section finds its continuation towards the S. in square 18 on the red section.

The squares will also be useful for calculating distances, each side of a square being exactly one kilomètre, while the diagonals if drawn would be 1400 mètres or 1⅘ kilomètre.

The word *Rue* is always omitted in the following index for the sake of brevity; the other contractions will present no difficulty.

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Anvers (place d')		20	
Apennins (des)		16	
Aqueduc (de l')		26	
Arago (boulev.)		.	20
— (école)		.	31
Arbalète (de l')		.	22
Arbre-Sec (de l')	*III*	.	20
Arc de triomphe du Carrousel (Pl. du Carr.)	*II*	.	17
— de l'Etoile	*I*	12	
Arc-de-triomphe (de l')		12	
Arcade (de l')	*II*	18	18
— (de l', Conflans)		.	33
Archevêché (quai et pont de l')	*V*		22
— (rue de l')		.	36
Archiépiscopal (palais)	*IV*	.	14
Archives (des)	*III*	.	23
Archives Nationales	*III*	.	23
Arcole (pont & rue d')	*V*	.	23
Arcueil (rue et porte d')		.	21
Ardennes (des)		29	
Arènes (des)	*V*	.	22
— de Lutèce (sq. des)	*V*	.	22
Argenson (d')	*II*	15	
— (boul. d')		5	
Argenteuil (d')	*II*	.	21
Argonne (rue & place de l')		28	
Argout (d')	*III*	.	21
Armaillé (d')		9	
Armand-Carrel (rue et place)		29	
Armorique (de l')		.	13
Arquebusiers (des)	*III*	.	26
Arras (d')	*V*	.	22
Arrivée (de l')		.	16
Arsenal (biblioth. de l')	*V*	.	25
— (rue & place de l')	*V*	.	25
Arsène-Houssaye		12	
Artillerie (comité de l')	*IV*	.	14
Artistes (des)		.	21
Artois (d')		15	
Arts (des)		4	
Arts (pont des)	*IV*	.	20
Arts-et-Métiers (sq. des)	*III*	.	24
Asile-Popincourt (rue & passage de l')		.	26
Asnières (porte d')		11	
Assas (rue d')	*IV*	16	19
Assomption (de l')		.	5
— (église de l')	*II*	.	18
Astorg (d')	*II*	15	
Athènes (d')		18	
Atlas (de l')		30	
Auber	*II*	.	18
Aubervilliers (d')		26	
— (porte d')		25	
Aubriot	*III*	.	23
Aubry-le-Boucher	*III*	.	23
Aude (de l')		.	18
Auger		31	
Augereau	*I*	.	11
Auguste Comte	*IV, V*	.	19
— Lançon		.	21
— Vacquerie	*I*	.	12
Aumale (d')		21	
Austerlitz (quai & pont d')	*V*	.	25
Auteuil (rue, gare, porte d')		1	
— (place et pont d')		4	
Avre (de l')		10	
Avron (d')		34	
Babylone (de)	*IV*	.	16
Bac (du)	*II, IV*	.	17
Bachaumont	*III*	.	21
Bacon		8	
Bagneux (de)	*IV*	.	16
— (de, Montrouge)		.	18
Bagnolet (de)		32	
— (porte & route de)		36	
Baillet	*III*	.	20
Bailleul	*III*	.	20
Baillif	*II, III*	.	21
Baillou		.	17
Bailly	*III*	.	24

	B.	R.	G.
Balagny	16		
Balkans (des)		35	
Ballu	17		
Baltard *III*		20	
Balzac (de) *I*	12		
Banque (de la) *III*		21	
Banque de France *II, III*		21	
Banquier (du)			23
Bara			16
Barbanègre	28		
Barbès (boul.)	23		
— (rue)	8		
— (Issy)			6
— (Vanves)			9
Barbet-de-Jouy *IV*		13	
Barbette *III*		26	
Bardinet			14
Bargue (rue & passage)			13
Baron	16		
Barouillère (de la) *IV*		13	
Barrault			21
— (pas.)			23
Barre (de la)	20		
— (de la), Issy			8
Barres (des) *V*		23	
Barrois *III*		24	
Barthélemy *IV*		13	
Basfour (passage) *III*		24	
Basfroi		29	
Bas-Meudon (porte du)			4
Bassano *I*		12	
Basse-du-Rempart *II*		18	
Bassompierre *V*		25	
Bastille (pl., b. et r. de la) *V*		25	
Batignolles (boul. & r. des)	17		
— (square des)	14		
Bauches (des)		5	
Baudelique	22		
Baudin	24		
— (Issy)			6
— (Levallois-Perret)	7		
Baudoyer (pl.) (r. de Rivoli) *V*		23	
Baudricourt			27
Baume (de la) *II*	15		
Bausset			10
Bayard *II*		15	
Bayen	12		
Béarn (rue & impasse de) *V*		26	
Beaubourg *III*		23	
Beauce (de) *III*		23	
Beau-Grenelle (place)		7	
Beauharnais (cité)		31	
Beaujolais (de) *II, III*		21	
Beaujon (rue & hôpital)	12		
Beaulieu (pass.)			31
Beaumarchais (boul.) *III, V*		26	
Beaune (de) *IV*		17	
Beaunier			18
Beauregard *III*		24	
Beaurepaire *III*		27	
— (Pantin)	35		
Beausèjour (boulevard)		5	
Beautreillis *V*		25	
Beauveau (place) *II*		15	
Beaux-Arts (des) *IV*		20	
— (école des) *IV*		17	
— (palais des) *II*		15	
Beccaria		28	
Bécon (de)	4		
Becquerel	20		
Beethoven *I*		8	
Bel-Air (avenue du)		31	
— (rue du)		35	
— (station du)			34
Belfort (de)		29	
Belgrand		36	
Bellanger	10		
Bellart *IV*		13	
Bellay (du) *V*		22	
Bellechasse (de) *II, IV*		17	
— (place de) *II*		14	
Bellefond	21		
Belles-Feuilles (des) *I*		9	
Belleville (de)	30		
— (boulev. de)		30	
Bellevue (de)	33		
Belliard	22		
Bellièvre			25
Bellini *I*		8	
Belloni			13
Bellot	26		
Belloy (de) *I*		12	
Belzunce (de)	24		
Bénard			17
Bénédictines (couv. de) *IV*		13	
Benouville		6	
— (Le Pré-St-Gervais)	32		
— (Malakoff)			12
Béranger *III*		27	
Bercy (de) *V*		25	28
— (boul. & pont de)			28
— (entrepôts, quai, port, & porte de)			29
Berger *III*		20	
Bergère (rue et cité). *III*	21	21	
Bergers (des)			7
Bérite *IV*		16	
Berlin (de)	18		
Berlioz	9		
Bernardins (des) *V*		22	
Bernard-Palissy *IV*		16	
Berne (de)	18		
Berri (de) *I*	15	12	
Berryer	12		
Berthaud (imp.) *III*		23	
Berthe	20		
Bertheau (pass.)			27
Berthier (boulevard)	13		
Berthollet			19
Bertin-Poirée *III*		20	
Berton *I*		8	
Bertrand *IV*		13	

	B.	R.	G.
Bertrand (cité)	.	30	
Berzélius	13		
Bessières (boulevard)	16		
Bestiaux (marché aux)	31		
Béthune (quai de) *V*	.	22	
Beudant	14		
Beuret	.	.	10
Bezout	.	.	17
Bibliothèque Mazarine *IV*	.	20	
— Nationale. *II, III*	.	21	
Bicêtre (porte de)	.	.	24
Bichat *III*	27	27	
— (hôpital)	16		
Bidassoa (de la)	.	33	
Bienfaisance (de la)	15		
Bièvre (de) *V*	.	22	
Billancourt (rue & porte de)	.	.	1
Billettes (temple des) *III, V*	.	23	
Billy (quai de) *I*	.	12	
Bineau (boul.)	4		
Biot	17		
Birague (de) *V*	.	26	
Biscornet *V*	.	25	
Bisson	.	30	
Bitche (place de) *I*	.	9	
Bizet *I*	.	12	
Blainville *V*	.	.	22
Blaise	.	29	
Blanche (cité)	.	.	14
— (rue & place)	17		
Blancs-Manteaux (des)	.	23	
Bleue	21		
Bleus (cour des) *III*	.	24	
Blomet *IV*	.	.	10
Blondel *III*	.	24	
Blottière	.	.	14
Bobillot	.	.	23
Boccador *I*	.	12	
Bochart-de-Saron	20		
Boëtie (la)	15	15	
Boeuf (imp. du) *III*	.	23	
Boïeldieu (place) *II*	.	21	
Boileau	.	1	1
Boinod	22		
Bois (des)	33		
— (du)	8		
Bois-de-Boulogne (av. du) *I*	9	9	
— — (rue du)	3		
— — (passage du) *III*	.	24	
Bois-le-Vent	.	5	
Boissière *I*	.	9	
Boissonnade	.	.	16
Boissy-d'Anglas *II*	.	18	
Bolton (passage)	.	.	24
Bolivar	30		
Bonaparte *IV*	.	20	
Bondy (de) *III*	.	24	
Bon-Marché (magas. du) *IV*	.	16	
Bonne-Nouvelle (boul.) *III*	.	24	
Bonnet	13		
Bons-Enfants (des) *II, III*	.	21	
Borda *III*	.	24	
Bordeaux (des)	.	.	36
Bordelaise	.	.	33
Borghèse	5		
Borrégo (du)	36		
Borromée	.	.	10
Bosquet (avenue et pass.) *I*	.	11	
— (du)	.	.	15
Bossuet	24		
Botzaris	30		
Bouchardon *III*	.	24	
Boucher *III*	.	20	
Bouchut *IV*	.	13	
Boucry	25		
Boudon (avenue)	.	4	
Boudreau *II*	.	18	
Bouffes-Paris.(théâtre des) *II*	.	21	
Boufflers (avenue)	.	1	
Bougainville *IV*	.	14	
Boulainvilliers (de)	.	4	
Boulangers (des) *V*	.	22	
Boulard	.	.	1
Boulay (rue & passage)	13		
Boule	.	26	
— Rouge (de la) *III*	21		
Boulets (des)	.	31	
Boulogne (de)	.	.	3
Bouloi (du) *III*	.	21	
Bouquet-de-Longch. (du) *I*	.	9	
Bourbon *V*	.	.	10
— le-Château *IV*	.	19	
Bourdon (boulevard) *V*	.	25	
— — (Neuilly)	4		
Bourdonnais (av. de la) *I*	.	11	
— (des) *III*	.	20	
Bouret	26		
Bourg-l'Abbé (r. & pass). *III*	.	24	
Bourgogne (de) *II, IV*	.	14	
Bourgoin (pass.)	.	.	2
Bourgon	.	.	24
Bourg-Tibourg (du) *V*	.	23	
Boursault	14		
Bourse (palais de la) *III*	.	21	
— (rue & place de la) *II, III*	.	21	
— de Commerce *III*	.	20	
— du Travail *III*	.	27	
Boussingault	.	.	2
Boutarel *V*	.	22	
Boutebrie *V*	.	19	
Bouvines (avenue & rue de)	.	31	
Boyer	.	33	
Brady (passa *III*	.	24	
Brancion (r. et porte)	.	.	11
Brantôme *III*	.	23	
Braque (de) *III*	.	23	
Bréa *IV*	.	.	16
Brèche-aux Loups (r. de la)	.	.	31
Bréda (rue & place)	21		
Bréguet *V*	.	26	
Brémontier	11		
Bretagne (de) *III*	.	26	

	B.	R.	G.
Breteuil (av. & place de) *IV*	.	13	
Bretonvilliers . . . . . *III*	.	22	
Brey	12		
Brézin	.	.	17
Bridaine	14		
Brignole (de) . . . . . *I*	.	12	
Brillat-Savarin	.	.	21
Brisemiche . . . . . *III*	.	23	
Brissac . . . . . *V*	.	26	
Broca (rue et hôpital) . . .	.	.	20
Brochant	14		
Brongniart	.	24	
Brosse (de) . . . . . *V*	.	23	
Broussais	.	.	20
— (hôpital)	.	.	14
Brown-Séquard	.	.	13
Bruant	.	.	26
Brune (boulevard et rue) . .	.	.	15
Brunel	9		
Bruxelles (de)	17		
Bruyères (des)	36		
Bucherie (de la) . . . . *V*	.	22	
Buci (de) . . . . . *IV*	.	19	
Budé . . . . . *V*	.	22	
Buffon . . . . . *V*	.	.	22
— (lycée)	.	.	13
Bugeaud (avenue et rue) *I*	.	6	
Buisson-Saint-Louis (du) .	27	27	
Buot	.	.	24
Burnouf	27		
Burq	20		
Butte (de la)	.	.	12
Butte-aux-Cailles (de la) . .	.	31	31
Buttes-Chaumont (parc des)	30		
Buzenval (de)	.	31	
Cabanis	.	.	20
Cadet . . . . . *III*	21		
Cafarelli . . . . . *III*	.	27	
Call	23		
Caillaux (impasse)	.	.	27
Caillié	26		
Cailloux (des)	10		
Caire (pl. & rue du) . *III*	.	24	
Caisse des Dépôts . . . *II*	.	17	
Calais (de)	17		
Cambacérès . . . . . *II*	15		
Cambon . . . . . *II*	.	18	
Cambrai (de)	28		
Cambronne (r. & pl.) . . .	.	10	10
Camille Desmoulins	.	.	2
— Douls	36		
— Mouquet	.	.	36
Camou . . . . . *I*	.	11	
Campagne-Première	.	.	16
Campo-Formio (de)	.	.	23
Canal (du)	34		
Canal St-Denis	28		
— St-Martin (& rue du) . .	29	27	
— de l'Ourcq	.		
Candale	35		
Canettes (des) . . . . . *IV*	.	19	
Canivet (du) . . . . . *IV*	27	19	
Cantagrel	.	.	30
Caplat	23		
Capron	17		
Capucines (boul. & r. des) *II*	.	18	
Cardinale . . . . . *IV*	.	19	
Cardinal-Lemoine	.	22	
Cardinet	14		
Carle-Hébert	1		
Carmes (des) . . . . . *V*	.	22	
Carnavalet (musée) . . . *V*	.	26	
Carnot (avenue)	12		
— (lycée)	.	.	14
— (rue)	7		
— (boulevard)	.	.	3
Caroline	17		
Caron . . . . . *V*	.	26	
Carpeaux	16		
Carrières (des)	32		
— (les)	.	.	8
— (rue et quai des)	.	.	3
Carrousel (place & pont du) *II, IV*	.	20	
Cascades (des)	.	33	
Casimir-Delavigne . . *IV*	.	19	
Casimir-Périer . . . . *IV*	.	14	
Casino de Paris	.	18	
Cassette . . . . . *IV*	.	16	
Castagnary	.	.	14
Castellane . . . . . *II*	.	18	
Castex . . . . . *V*	.	25	
Castiglione (de) . . . . *II*	.	18	
Catacombes (entrée des) . .	.	.	17
Catinat . . . . . *III*	.	21	
Cauchy	.	.	4
Caulaincourt	20		
Caumartin . . . . . *II*	18	18	
Cavé	23		
Cavendish	29		
Célestins (quai des) . . . *V*	.	22	
Cels	.	.	16
Cendriers (des)	.	30	
Censier	.	.	22
Centenaire (avenue du) . .	32		
Cerisaie (de la) . . . . . *V*	.	25	
Cérisoles (de) . . . . . *I*	.	12	
Cévennes (des)	.	.	7
Chabanais . . . . . *II*	.	21	
Chabrand (cité) . . . . *II*	.	18	
Chabrol (de)	24		
Chaillot (de) . . . . . *I*	.	12	
Chaise (de la) . . . . . *IV*	.	16	
Chalet (du)	27		
— (du), Boulogne	.	.	1
— (du), Montrouge	.	.	15
Chalgrin	9		
Chaligny	.	28	
Chalon (de)	.	.	28
Chamaillards (des)	.	.	27

	B.	R.	G.
Chambertin	.	.	28
Chambéry (de)	.	.	11
Chambiges *I*	.	12	
Chambre des Députés. *II*	.	14	
Champagny *IV*	.	14	
Champ-de-l'Alouette (du)	.	.	20
— de Courses	4		
— de Mancœuvres d'Issy	.	.	5
— de-Mars *I*	.	11	
— — (du) *I*	.	11	
— — (stat. du) *I*	.	8	
Champeaux (des)	.	36	
Champerret (porte de)	8		
Championnet	19		
Champollion *V*	.	19	
Champs-Elysées (av. des) *I, II*	.	15	
Chanaleilles (de) *IV*	.	13	
Chanez	.	1	
Change (pont au) *V*	.	20	
Chanoinesse *V*	.	22	
Chantiers (des) *V*	.	22	
Chantilly (de)	21		
Chanzy	.	28	
Chapelle (boulevard de la)	23		
— (cité & place de la)	23		
— (r. & stat. de la)	22		
— Expiatoire *II*	18		
Chapon *III*	.	24	
Chappe	20		
Chaptal	18		
— (collège)	15		
Charbonnière (de la)	23		
Charcot	.	.	26
Chardin *I*	.	8	
Chardon-Lagache	.	.	1
Charente (quai de la)	28		
Charenton	.	.	36
— (de) *V*	.	28	28
— (porte de)	.	.	32
Chariots (des)	.	.	9
Charité (hôpital de la) *IV*	.	17	
Charlemagne (lycée) *V*	.	23	
— (rue et passage) *V*	.	23	
Charles V. *V*	.	25	
Charles-Dallery	.	28	
— Divry	.	.	17
— Fourier	.	.	24
— Laffitte	6		
— Nodier	20		
Charlot *III*	.	26	
Charolais (du)	.	.	28
Charonne (de)	.	32	
— (boulevard de)	.	31	
Charras *II*	18		
Charretière *V*	.	19	
Chartres (de)	23		
Chasse-Milly	20		
Château (du)	.	.	17
— (du), Issy	.	.	6
— (du), Neuilly	2		
— (du), Vanves	.	.	9
Château (boul. du)	5		
Châteaubriand *I*	12		
Château-d'Eau (du) *III*	24	24	
— (théâtre du) *III*	.	27	
Château-des-Rentiers (du)	.	.	26
Châteaudun (de)	21		
— (place de)	10		
Château-Landon (de)	26		
Châtelain	.	.	14
Châtelet (pl. & théâtre du) *V*	.	20	
Châtillon (avenue de)	.	.	18
— (porte de)	.	.	15
Chauchat *II, III*	21		
Chaudron	26		
Chaufourniers (des)	27		
Chaumont (porte)	32		
Chaussée-d'Antin (de la) *II*	18	21	
— de la Muette	.	5	
Chausson (passage) *III*	.	24	
Chauveau	4		
Chauveau-Lagarde *II*	.	.	11
Chauvelot (rue et boul.)	.	.	11
— (Malakoff)	.	.	12
Chauvin (passage)	.	.	26
Chazelles	12		
Chemin-Vert (du) *V*	.	29	
— de-Fer (du)	31		
Cherche-Midi (du) *IV*	.	16	13
Chérubini *II*	.	21	
Cheval-Blanc (passage du) *V*	.	25	
Chevaleret (r. & chemin du)	.	.	29
Chevallier	7		
Chevert *IV*	.	14	
Chevreuse (de) (B. du M.-P.)	.	.	16
— (Issy)	.	.	6
Chézy (de)	5		
Chine (de la)	.	33	
Choiseul (rue & passage) *II*	.	21	
Choisy (avenue & porte de)	.	.	27
Chomel *IV*	.	16	
Choron	21		
Christiani	23		
Christine *IV, V*	.	20	
Christophe-Colomb *I*	.	12	
Cimarosa *I*	.	9	
Cimetière du Mont-Parnasse	.	.	16
— du Père-Lachaise	.	32	
— Montmartre	17		
— St-Benoît (rue du) *V*	.	19	
— (avenue du)	13		
— (rue du)	.	.	34
Cinq-Diamants (des)	.	.	23
Cirque (du) *II*	.	15	
— Palace *II*	.	15	
— d'Hiver *III*	.	27	
— Fernando	20		
— Medrano	20		
— Nouveau *II*	.	18	
Ciseaux (des) *IV*	.	19	
Cité (île de la) *V*	.	20	
— (r. & quai de la) *V*	.	23	

	B.	R.	G.
Citeaux (de)	.	28	
— (des)	.	.	3
Civiale	30		
Civry (de)	.	.	1
Clairault	17		
Clamart (de)	.	.	9
Clapeyron	17		
Claude-Bernard	.	.	19
— Decaen	.	.	31
— Lorrain	.	.	1
— Pouillet	14		
— Tillier	.	31	
— Vellefaux . . . . *III*	27		
Clausel	21		
Clavel	30		
Clef (de la) . . . . . *V*	.	.	22
Clément . . . . . *IV*	.	19	
— Marot . . . . . *I*	.	12	
Cler. . . . . *I*	.	11	
Cléry (de) . . . . . *III*	.	24	
Clichy (comm. & porte de)	13		
— (rue de)	18		
— (av., place & pass. de)	17		
— (boul. de)	20		
Clignancourt (de)	23		
— (porte de)	19		
Clisson	.		26
Cloche-Perce . . . . . *V*	.	23	
Cloître-Notre-Dame (du) *V*	.	22	
Cloître-St.-Merry (du) . *III*	.	23	
Clopin . . . . . *V*	.	22	
Clos (du)	.	35	
— Feuquières (du)	.	.	7
Clotilde . . . . . *V*	.	19	
Clovis . . . . . *V*	.	22	
Cloys (des)	19		
Cluny (r. & musée de) . *V*	.	19	
Cochin . . . . . *V*	.	22	
— (hospice)	.	.	20
Coëtlogon. . . . . *IV*	.	16	
Colbert (rue & pass.) *II, III*	.	21	
— (école)	26		
Coligny (de) . . . . . *V*	.	25	
Collégé (du) . . . . . *II*	.	15	
Collange	7		
College de France . . . *V*	.	19	
Collette	18		
Colombe (de la) . . . . *V*	.	23	
— (de)	1		
Colonel-Oudot (du)	.	.	34
Colonies (minist. des). *II*	.	17	
Colonnes (des) . . *II, III*	.	21	
— du Trône	.	31	
Combes . . . . . *I*	.	11	
Comète (de la) . . . . *IV*	.	14	
Commandant-Rivière (du) .	15		
Commandeur (du)	.	.	17
Commerce (Bourse du) *III*	.	20	
— (Chambre de) . . . *III*	.	21	
— (Ecole de)	.	30	
— (Ministère du) . . . *IV*	.	17	

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Commerce (Tribunal de) *V*	.	20	
— (rue & place du)	.	10	
— (cour du) . . . . . *IV*	.	19	
Commines. . . . . *III*	.	26	
Compans (rue & impasse) .	33		
Comptoir d'Escompte . *III*	21		
Conciergerie . . . . . *V*	.	20	
Concorde (pl. & pont de la) *II*	.	18	
— (rue de la)	32		
Condamine (de la)	17		
Condé (de) . . . . *IV, V*	.	19	
Condorcet	21		
— (lycée) . . . . . *II*	18		
Conférence (quai de la) *I, II*	.	15	
Conflans (rue de)	.	.	36
— (pont de)	.	.	33
Conseil d'Etat. . . . . *II*	.	20	
— de Guerre . . . . . *IV*	.	16	
Conservatoire (du) . . *III*	21		
— de Musique . . . . *III*	24		
— des Arts et Métiers *III*	.	24	
Constance (de)	17		
Constantine (de). . *II, IV*	15	14	
Constantinople (de)	15		
Conti (quai) . . . . *IV, V*	.	20	
Contrescarpe (place). . . *V*	.	.	22
Convention (de la)	.	4	7
Copernic . . . . . *I*	.	9	
Copreaux	.	.	13
Coq (av. du) . . . . . *V*	.	23	
Coquillière . . . . . *III*	.	21	
Corbeau (rue & pass.) . *III*	.	27	
Corbineau.	.	.	28
Cordelières (des)	.	.	23
Corderie (de la) . . . . *III*	.	27	
Coriolis	.	.	31
Cormeilles (rue & place de)	7		
Corneille . . . . . *IV, V*	.	19	
Cortambert	.	8	
Cortot	20		
Corvisart	.	.	20
Cossonnerie (de la) . . *III*	.	23	
Cotentin (du)	.	.	13
Cotte (de)	.	28	
Cottin (passage)	20		
Couché	.	.	18
Courat	.	35	
Courbevoie	1		
Courcelles (de) . . . . . *II*	7		
— (boulevard de)	15		
— (porte de)	11		
Cour des Comptes. . . *II*	.	18	
— des Noues (de la) . . .	.	36	
Couronnes (r. & imp. des)	.	30	
Cours-la-Reine (av. du) *I, II*	.	15	
Courty (de) . . . . . *II*	.	17	
Cousin	13		
Coustou	20		
Coutant	.	.	33
Coutellerie (de la) . . . *V*	23		
Coutures (des).	.	.	3

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Coutures-St-Gervais(des) *III*	.		26
Coysevox	16		
Crébillon *IV, V*	.		19
Crèche (de la)	.		15
Crédit Foncier *II*	.		18
— Lyonnais *II*	.		21
Crémieux *V*	.		25
Crevaux	.		9
Crillon *V*	.		25
Crimée (de)	29		
— (passage de)	.		28
Crocé-Spinelli	.		14
Croisic (square du)	.		13
Croissant (du) *III*	.		21
Croix-des-Petits-Champs *III*	.		21
Croix-Nivert (de la)	.		10 7
Croix-Rouge (carr. de la) *IV*	.		16
Cronstadt (de)	.		11
Crouin	.		26
Croulebarbe	.		25
Crozatier	.		28
Crussol (rue & cité de) *III*	.		27
Cugnot	25		
Cujas *V*	.		19
Cunin-Gridaine *III*	.		24
Curé (du)	22		
Curial	25		
Custine	23		
Cuvier *V*	.	22	22
Cygne (du) *III*	.		23
Cygnes (allée des) *I*	.		7
Daguerre	.		17
Dalayrac *II*	.		21
Dames (des)	17		
— Augustines (des)	8		
— de la Trinité	17		
— de l'Assomption	.		4
— de St-Joseph	.		20
— St-Michel *V*	.		19
Damesme	.		24
Damiette (de) *III*	.		24
Damoy (passage) *V*	.		26
Damrémont	19		
Dancourt (place & rue)	20		
Danicourt	.		12
Dante (du) *V*	.		19
Danton *V*	.		19
— (Le Pré-St-Gervais)	35		
— (Levallois-Perret)	7		
— (Issy)	.		6
— (Malakoff)	.		12
Dantzig (de)	.		11
Danube (place du)	32		
Darboy	.		27
Darcet	17		
Darcy	.		36
Dardan	.		18
Dareau	.		20
Daru	12		
Daubenton	.		22
Daubigny	14		
Daudin (pass.) *IV*	.		13
Daumesnil (av. & pl.)	.		31
— (lac)	.		35
Daunou *II*	.		18
Dauphine (pl., r., pass.) *IV, V*	.		20
— (porte)	.		6
Dautancourt	17		
Daval *V*	.		26
David-d'Angers	32		
Daviel	.		20
Davioud	.		5
Davout (boulevard)	.		34
Davy (rue & pass.)	16		
Débarcadère (du)	9		
— (du; Pantin)	31		
Debelleyme *III*	.		26
Debilly (quai) *I*	.		12
Debrousse *I*	.		12
Decamps	.		9
Déchambre (passage)	.		13
Déchargeurs (des) *III*	.		20
Dechéroy	14		
Decrès	.		14
Deguerry	.		27
Deguingaud	10		
Déjazet (théâtre) *III*	.		27
Delaizement	8		
Delambre	.		16
Delbet	.		14
Deleau	3		
Delessert (boul.) *I*	.		8
Delouvain	33		
Delta (du)	23		
Demarquay	24		
Demours	11		
Denain (boul. de)	24		
Denfert-Rochereau *IV*	.		19
— — (place)	.		17
Denoyez	.		30
Deparcieux	.		17
Départ (du) *IV*	.		16
Département (du)	26		
Dépinoy (rue & place)	.		15
Dépotoir (du)	32		
Dépôts et Cons. (caisse) *II*	.		1
Députés (chambre des) *II*	.	14	
Desaix *I*	.	10	
Desbordes-Valmore	.	5	
Descartes *V*	.	22	
Descombes	8		
Desgenettes *II*	.	14	
Désir (passage du) *III*	24		
Desnouettes	.		8
Desprez	.		14
Desrenaudes	12		
Deterue	.		18
Deux-Gares (des)	24		
— Ponts (des) *V*	.	22	
Dhier (passage)	13		
Diderot (boul.) *V*	.	25	25

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Diderot (rue; Issy)	.	.	6
Didot	.	.	14
— (porte)	.	.	15
Dieu *III*	.	27	
Dijon (de)	.	.	29
Docteur-Blanche (du)	.	1	
Domat *V*	.	22	
Dombasle	.	.	11
Dôme (du) *I*	.	9	
Dominicaines de la Croix	.	28	
Domrémy (de)	.	.	26
Doré (cité)	.	.	26
Doria	.	.	33
Dorian	.	31	
Dosne	.	9	
Douai (de)	20		
Douane (hôt. & rue de la) *III*	.	27	
Doubles (pont aux) *V*	.	22	
Doudeauville (rue et pass.)	23		
Dragon (rue et cour du) *IV*	.	16	
Drevet	20		
Droit (école de) *V*	.	19	
Drouot *II, III*	21		
Dubail (passage) *III*	24		
Duban	.	5	
Dubois (passage)	29		
Ducange	.	.	14
Ducouëdic	.	.	17
Duée (de la)	.	33	
Dufrénoy	.	6	
Dugommier	.	.	31
Duguay-Trouin *IV*	.	16	
Dugueslin (rue & pass.) *I*	.	10	
Duhesme	19		
Dulac (passage) *IV*	.	.	13
Dulong	14		
Dumas (passage)	.	31	
Duméril	.	.	22
Dumont-d'Urville *I*	.	12	
Dunkerque (de)	24		
Dunois	.	.	26
Duperré	20		
Dupetit-Thouars *III*	.	27	
Duphot *II*	.	18	
Dupin *IV*	.	16	
Dupleix (place et rue) *I*	.	10	
Dupont (cité)	.	29	
Dupont-des-Loges *I*	.	11	
Dupuis *III*	.	27	
Dupuytren *IV, V*	.	19	
Duquesne (avenue) *IV*	.	13	
Durance (de la)	.	.	31
Durantí	.	29	
Durantin	20		
Duranton	.	.	7
Duras (de) *II*	.	15	
Duret *I*	9		
Duris	.	33	
Duroc *IV*	.	13	
Dussoubs *III*	.	24	
Dutot	.	.	13

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Duval (place)	.	.	9
Duvergier	29		
Duvivier *I, IV*	.	14	
Eaux (passage des) *I*	.	8	
Eblé *IV*	.	13	
Echaudé (de l') *IV*	.	19	
Echelle (de l') *II*	.	21	
Echiquier (de l') *III*	.	24	
Ecluses-Saint-Martin (des)	27		
Ecole Centrale *III*	.	24	
— Colbert	26		
— Coloniale *IV*	.	19	
— Commerciale	21		
— d'Architecture	.	16	
— de Droit *V*	.	19	
— de Médecine *V*	.	19	
— — (rue et place de l') *V*	.	19	
— de Pharmacie *IV*	.	.	19
— des Beaux-Arts *IV*	.	17	
— des Hautes-Etudes comm.	14		
— des Mines *IV*	.	.	19
— des Ponts-et-Chauss. *IV*	.	17	
— d'Etat-Major *IV*	.	14	
— Militaire *IV*	.	10	
— Normale Supérieure *V*	.	.	19
— — d'Auteuil et J.-B. Say	.	1	
— — d'Institutrices	17		
— Polytechnique *V*	.	22	
— — (de l') *V*	.	22	
— Pratique *IV*	.	19	
— Turgot *III*	.	24	
Ecoles (des) *V*	.	22	
— (avenue des)	.	.	12
— (place des)	.	.	36
Ecosse (d') *V*	.	19	
Ecouffes (des) *V*	.	23	
Edgar-Quinet (boulevard)	.	.	16
Edimbourg (d')	15		
Edmond-Valentin *I*	.	11	
Egalité (de l')	33		
— (de l', Issy)	.	.	6
Eginhard *V*	.	26	
Eglise (de l')	.	.	7
— (de l', Neuilly)	2		
Elysée (pal. & rue de l') *II*	.	15	
— et-des-Beaux-Arts (passage de l')	20		
Elzévir *III*	.	26	
Emeriau *I*	.	7	
Emile-Allez	8		
— Augier	32		
— — (boulevard)	.	5	
— Muller	.	.	33
Enfants-Assistés (hosp. des)	.	.	19
— Malades (hôp. des) *IV*	.	13	13
— Rouges (marché d.) *III*	.	26	
Enfer (passage d')	.	.	16
Enghien (hospice d')	.	31	
— (d') *III*	24	24	
English Church *II*	.	15	

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Entrepôt (de l')	.	27	
— (de l', Conflans)	.	.	33
Entrepreneurs (des)	.	7	7
Envierges (rue, cité, & passage des)	.	30	
Epée-de-Bois (de l')	.	.	22
Eperon (de l')	V	19	
Epinette (de l')	.	.	35
Epinettes (rue & squ. des)	16		
Erard	.	28	
Erfurth (d')	IV	19	
Erlanger	.	1	1
Ermitage (rue & villa de l')	.	33	
Ernest-Renan	IV	.	13
— — (Issy)	.	.	6
Ernestine	28		
Espérance (de l')	.	.	1
Esquirol	.	.	29
Est (de l')	.	38	
— (de l', Sablonville)	9		
— (gare de l')	24		
Estrapade (rue & pl. de l')	V	.	19
Estrées (d')	IV	13	
Etats-Unis (place des)	I	12	
Etex	17		
Etienne-Dolet	.	30	
— Marcel	III	21	
Etoile (rue & place de l')	I	12	
Etuves (des)	III	.	23
Eugène-Delacroix	.	5	
— Gibez	.	.	11
— Labiche	.	5	
— Sue	22		
Euler	I	.	12
Eupatoria (d')	.	30	
Europe (pl. de l')	18		
Evangile (de l')	25		
Exelmans (boulevard)	.	.	1
Exposition (de l')	I	11	
Eylau (avenue d')	I	9	
Fabert	II	14	
Fabre-d'Eglantine	.	31	
Fagon	.	.	23
Faidherbe (av. & rue)	35	28	
Faisanderie (de la)	.	6	
Falbert	.	.	19
Falguière	IV	.	13
Fallempin (passage)	.	7	
Falret	.	.	9
Faraday	8		
Faubourg-du-Temple (du)	III	.	27
— Montmartre (du)	III	21	21
— Poissonnière (du)	III	24	24
— St-Antoine (du)	V	.	28
— St-Denis (du)	III	24	24
— St-Honoré (du)	II	15	15
— St-Jacques (du)	.	.	19
— St-Martin (du)	III	27	24
Faucheux (pass. des)	.	30	
Faucomnier (du)	V	.	22
Favart	II, III	.	21
Favorites (pass. des)	.	.	10
Fécamp (de)	.	.	32
Fédération (de la)	I	10	
Félicien-David	.	4	
Félicité (de la)	14		
Félix-Faure (av.)	.	.	7
Fénelon (cité)	.	24	
— (lycée)	V	.	19
Fer-à-Moulin (du)	.	.	22
Ferdinand-Berthoud	III	.	24
— Duval	V	23	
— Fabre	.	.	10
Fermat	.	.	17
Ferme (de la)	3		
Fermiers (des)	14		
Feron	IV	19	
Ferronnerie (de la)	III	23	
Ferrus	.	.	20
Fessart (rue & impasse)	30		
Fêtes (rue & place des)	33		
Feuillade (de la)	II, III	21	
Feuillantines (des)	V	.	19
Feutrier	.	20	
Feydeau	III	21	
Ficalier	.	1	
Fidélité (de la)	III	24	
Fief (du)	.	.	2
Figuier (du)	V	.	22
Filles-du-Calvaire (boul. & rue des)	III	.	26
— St-Thomas (des)	II, III	.	21
Fillettes (des)	25		
Finances (min. des)	II	.	20
Fizeau	.	.	11
Flachat	.	11	
Flandre (rue & pass. de)	26		
— (pont & route de)	28		
Flandrin (boulevard)	.	.	6
Fleurs (cité des)	16		
— (quai aux)	V	.	22
Fleurus (de)	IV	.	16
Florence (de)	17		
Foin (du)	V	.	26
Folie-Méricourt (de la)	III	.	27
— Regnault (rue & pass. de la)	.	.	29
Folies-Dramatiques	III	.	27
— Bergère	III	24	
— Marigny	II	.	15
Fondary	.	.	10
Fontaine	.	.	20
— (de la)	.	.	6
— au-Roi	III	.	27
— aux-Clercs (de la)	.	.	24
— du-But (de la)	.	19	
— Mulard (de la)	.	.	24
Fontaines (des)	III	.	24
Fontarabie (de)	.	.	32
Fontenay (de)	.	.	15
Fontenoy (place de)	.	.	10

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Forest		17	
Forez (du) *III*		.	23
Forge-Royale (pass. de la)		.	28
Forges (des) *III*		.	24
Fortin (avenue)		.	23
Fortuny		11	
Fossés-St-Bernard (des) *V*		.	22
— St-Jacques (des) *V*		.	19
Fouarre (du)		.	22
Foucault *I*		.	12
Foucher-Lepelletier		.	18
Fouquet		11	
Four (du) *IV*		.	16
Fourcroy		12	
Fourcy (de) *V*		.	23
Foyatier		20	
Français (théâtre) *II*		.	21
Française *III*		.	24
Francœur		19	
François-Bonvin		.	10
— Gérard		.	4
— Henry		.	35
— Miron *V*		.	23
— 1er (maison de) *II*		.	15
— (rue & place) *I, II*		.	15
Francs-Bourgeois(des) *III, V*		.	23
Franklin *I*		.	8
Frémicourt		.	10
Frères (Institut des) *IV*		.	13
— (pensionnat des)		.	5
— Hébert (des)		7	
Fresnel *I*		.	12
Freycinet *I*		.	12
Friant		.	18
Friedland (av. de)		12	
Frochot		20	
Froidevaux		.	17
Froissart *III*		.	26
Froment		.	26
— (Levallois-Perret)		.	7
Fromentel *V*		.	19
Fromentin		20	
Fulton		.	25
Furstenberg (r. & pl.) *IV*		.	20
Furtado-Heine		.	14
Gabon (du)		.	34
Gabriel (avenue) *II*		.	15
— Lamé		.	32
Gabrielle		20	
Gaillard (cité)		18	
Gaillon *II*		.	21
Gaîté (rue & impasse de la)		.	16
— (théâtre de la) *III*		.	24
Galande *V*		.	22
Galette (moulin de la)		.	20
Galilée *I*		.	12
Galliéra (r. & musée de) *I*		.	12
Galvani		8	
Gambetta (avenue)		36	36
— (place)		.	33
Gambetta (boulevard)		.	5
— (rue)		.	15
Gambey *III*		.	27
Gandon		.	27
Ganneron		17	
Garancière *IV*		19	
Garde-Meuble *I*		11	
Gardes (des)		23	
Gare de l'Est		24	
— de Lyon		.	28
— de Sceaux (anc.), v. Paris-Denfert		.	20
— de Vincennes (Bastille) *V*		.	25
— d'Orléans		.	25
— du Luxembourg *V*		19	
— du Nord		24	
— Montparnasse		.	16
— du Quai-d'Orsay *II*		17	
— St-Lazare		18	
— (av. de la)		.	24
— (boul. de la)		.	26
— (porte de la)		.	30
— (quai de la)		.	29
— (rue de la)		.	25
— (rue de la) (Vanves)		.	9
— de-Reuilly (rue de la)		.	31
Gares (des Deux-)		24	
Garibaldi (boul.)		.	10
Garnier		2	
— (imp.) *IV*		.	13
Gassendi		.	16
Gaston-de-St-Paul *I*		12	
Gatbois (passage)		.	28
Gatines (des)		33	
Gauron (impasse)		.	15
Gauthey		16	
Gavarni *I*		8	
Gay-Lussac *V*		19	19
Gaz (rue & impasse du)		.	26
Gazan		.	21
Général-Appert		6	
— Blaise		29	
— Brunet (du)		32	
— Foy (du)		15	
— Lasalle (du)		30	
Gentilly (porte et stat. de)		.	21
Geoffroy-Didelot		14	
— Langevin *III*		23	
— Lasnier *V*		23	
— Marie *III*		21	
— St-Hilaire *V*		.	22
George-Sand		4	
Georgeville *I*		9	
Gérando		20	
Gérard		.	23
Gerbert		.	33
Gerbier		29	
Gerbillon *IV*		16	
Gergovie (de)		.	14
Germain-Pilon		20	
Gesvres (quai de) *V*		23	

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Gide	7		
Ginoux		7	
Girardon	20		
Gironde (quai de la)	28		
Git-le-Cœur *V*		19	
Glace (palais de)		15	
Glacière (de la)			20
Glaises (rue des)			8
Gluck *II*	18		
Gobelins (av., rue, & man. des)			23
Godefroy-Cavaignac		29	
Godot-de-Mauroy *II*	18	18	
Gœthe *I*		12	
Gomboust (rue & imp.) *II*		18	
Goncourt (de)		27	
Gosselin			15
Gossin			18
Gourgaud (avenue)	11		
Goutte-d'Or (de la)	23		
Gouvieux (rue des)		36	
Gouvion-St-Cyr (boulevard)	8		
Gracieuse *V*			22
Grammont (de) *II*		21	
Grand-Cerf (passage du) *III*		24	
Grand-Prieuré (du) *III*		27	
Grande-Armée (avenue de la)	9		
— Chaumière (de la)			16
— Rue (Le Prè-St-Gervais)	35		
— — (Montrouge)			15
— Truanderie (de la) *III*		23	
Grandes-Carrières (ch. des)	16		
Grands-Augustins (rue & quai des) *V*		20	
— Champs (des)		34	
— Degrés *V*		22	
Grange-aux-Belles *III*	27		
Grange-Batelière (de la) *III*	21		
Gravel	7		
Gravelle (avenue de)			36
Graviers (des)	2		
Gravilliers (des) *III*		24	
Greffulhe *II*	18		
— (rue & hospice de)	4		
Grégoire-de-Tours *IV*			19
Grenelle (de) *I, IV*		14	
— (boul. de) *I*		10	
— (gare et quai de)		7	
— (passage de) *I*		11	
— (pont et stat. de)		4	
Grenéta *III*		24	
Grenier-St-Lazare *III*		23	
— sur-l'Eau *V*		23	
Grétry *II*		21	
Greuze *I*		9	
Gribeauval *IV*		17	
Grille (de la)			9
Grilles (rue des)	34		
Grisons (passage des)			14
Gros		4	
Grotte (de la)			8
Guadeloupe (de la)	25		
Gudin			1
Guénégaud *IV, V*		20	
Guénot (cité)		31	
Guépine (impasse) *V*		23	
Guérin-Boisseau *III*		24	
Guerre (min. de la) *II, IV*		17	
Guersant	9		
Guichard		5	
Guilhem		29	
Guillaume-Tell	11		
Guilleminot			14
Guillemites (des) *III*		23	
Guillon		4	
Guisarde *IV*		19	
Gustave-Courbet		9	
Gutenberg *III*		21	
— (Boulogne)	35		
— (Le Prè-St-Gervais)			1
Guy-de-la-Brosse *V*		22	
Guyot	11		
Guy-Patin	23		
Gymnase (théâtre du) *III*		24	
Haies (des)		35	
Hainaut (du)	32		
Halévy *II*		18	
Hallé			17
Halle aux Vins *V*		22	
Halles-Centrales *III*		20	
Halles (des) *III*		20	
Hambourg (de)	18		
Hameau (du)			8
Hamelin *I*		9	
Hanovre (de) *II*		21	
Harlay (de) *V*		20	
Harpe (de la) *V*		19	
Harvey			26
Haudriettes (des) *III*		23	
Haussmann (boulevard) *II*	18		
Hautefeuille *V*		19	
Hauteville (d') *III*	24	24	
Haut-Pavé (du) *V*		22	
Hautpoul (d')	29		
Havre (du) *II*	18		
Haxo (rue & imp.)	36	36	
Hébert (place)	25		
Hébrard (passage)	27		
Helder (du) *II*		21	
Hélène	17		
Henri-Chevreau		33	
— Lepage (cité) *I*		12	
— Martin (av.) *I*		9	
— — (Vanves)			9
— Pape			24
Henri IV (boul. et quai) *V*		25	
— (lycée)		22	
Henri-Regnault			18
Hérault (de l')			33
Héricart		7	
Hermel	19		

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Hérold ..... *III*	.	21	
Herschell ..... *IV*	.	.	19
Hirondelle (de l') .... *V*	.	19	
Hoche (avenue)	12		
— (Issy)	.	.	6
— (Pantin)	34		
Honoré-Chevalier .... *IV*	.	16	
Hôpital (boul. & pl. de l') *V*	.	.	25
— Militaire	24		
— Saint-Louis (de l') ...	27		
— Wallace	5		
Horloge (quai de l') ... *V*	.	20	
Hortense	.	.	18
Hospices (des)	.	.	27
Hospitalières-Saint-Gervais (des) ..... *III*	.	23	
Hôtel (rue de l')	1		
— d'Argenson (imp. de l') *V*	.	23	
— Colbert (de l') .... *V*	.	22	
— Dieu ..... *V*	.	23	
— de Ville ..... *V*	.	23	
— — (rue, quai & pl. de l') *V*	.	23	
— — (rue de l') (Courbevoie)	1		
— — (rue de l') (Neuilly) .	5		
Houdart	.	30	
Houdon	20		
Huchette (de la) .... *V*	.	19	
Huissiers (des)	2		
Humboldt	.	.	20
Huyghens	.	.	16
Hyacinthe (impasse) ... *V*	.	23	
Iéna (av. & place d') .. *I*	.	12	
— (pont d') ..... *I*	.	8	
— (passage d')	8		
Immaculée-Conc. (coll. de l')	.	.	8
Immeubles-Industriels (des)	.	31	
Imprimerie Nationale . *III*	.	23	
Industrie (de l')	1		
— (pass. de l') .... *III*	.	24	
Ingres (avenue)	.	5	
Inkermann (boul. & rond-point d')	5		
Innocents (des) ..... *II*	.	20	
Institut (pal. & place de l') *IV*	.	20	
— Agronomique	.	.	22
— Catholique ..... *IV*	.	16	
— Pasteur	.	.	13
Instruction Publique (ministère de l') ..... *IV*	.	17	
Intérieur (min. de l') . *II*	.	15	
Invalides (boul. des) . . *IV*	.	13	
— (hôtel des) ..... *IV*	.	14	
— (espl. & pont des) *II, IV*	.	14	
Irlandais (des) ..... *V*	.	.	19
Islettes (des)	23		
Isly (de l') ..... *II*	18		
— (pass. d')	8		
Issy	.	.	6
— (château d')	.	.	6
Issy (porte d')	.	.	8
— (rue d')	.	.	9
— les-Moulineaux (quai d')	.	.	2
Italie (avenue & porte d')	.	.	24
— (boulevard & place d') .	.	.	23
Italiens (boul. des) *II, III*	.	21	
Ivry	.	.	30
— (av., porte & pass. d') .	.	.	27
Jabach (passage) .... *III*	.	23	
Jacob ..... *IV*	.	20	
Jacquemont	17		
Jacques-Cœur ..... *IV*	.	25	
— Dulud	6		
Janson-de-Sailly (lycée) . .	.	6	
Jardin d'Acclimatation . .	3		
— du Palais-Royal	.	21	
— de Paris ..... *II*	.	15	
— des Plantes ..... *V*	.	.	22
— (rue du)	.	.	12
Jardinet (du) .... *IV, V*	.	19	
Jardiniers (des)	.	19	32
Jardins-Saint-Paul (des) . *V*	.	22	
Jarente (de) ..... *V*	.	26	
Jarry (cité) ..... *III*	24		
Jasmin	.	4	
Javel (quai de)	.	4	4
Javel (de)	.	7	7
Jean-Baptiste-Dumas ...	6		
— — Potin	.	.	9
— Bart ..... *IV*	.	16	
— Beausire (r. & imp.) . *V*	.	26	
— de-Beauvais ..... *V*	.	19	
— Bologne	.	5	
— Cottin	25		
— François-Lépine	23		
— Goujon ..... *I, II*	.	15	
— Jacq.-Rousseau. . . *III*	.	21	
— — — (Issy)	.	.	3
— — — (Ivry)	.	.	33
— Lantier ..... *III*	.	20	
— Leclaire	16		
— Macé	.	28	
— Nicot ..... *II*	.	14	
— Robert	23		
— Tison ..... *III*	.	20	
Jeanne	.	.	14
— d'Arc (rue & pl.)	.	.	26
— — (Issy)	.	.	8
Jemmapes (quai de) . . *III*	27	27	
— (passage)	10		
Jenner	.	.	26
Jessaint (de)	23		
Jeu-de-Boules (pass. du) *III*	.	27	
— de-Paume ..... *II*	.	18	
JeunesAveugles (inst. des) *IV*	.	13	
Jeunes Détenus (prison des)	.	29	
Jeûneurs (des) ..... *III*	.	21	
Jobert (passage)	16		
Joinville (de)	29		
Joissans (passage)	.	.	12

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Jonas	.	.	23
Jonquière (de la)	16	.	.
Jonquoy	.	.	14
Joseph-Dijon	19	.	.
Joubert *II*	18	.	.
Jouffroy	11	.	.
— (passage) *III*	21	.	.
Jour (du) *III*	.	21	.
Jourdan (boulevard)	.	.	21
Jouvenet	.	.	1
Jouy (de) *V*	.	23	.
Juge	.	7	.
Juillet (colonne de) (Bast.)	.	25	.
Jules-César *V*	.	25	.
— Lacheny	.	.	15
— Sandeau (boul.)	.	5	.
Julie	.	.	14
Julien-Lacroix	.	30	.
Juliette-Lambert	11	.	.
Jullien	.	.	9
Jura (du)	.	.	23
Jussienne (de la) *III*	.	21	.
Jussieu (r. & pl. de) *V*	.	22	.
Justice (palais de) *V*	.	20	.
— (min. de la) *II*	.	18	.
— (rue de la)	.	36	.
Keller	.	29	.
Kellermann (boulevard)	.	.	24
Keppler *I*	.	12	.
Kléber (av.) *I*	.	9	.
— (Issy)	.	.	6
— (Le Pré-St-Gervais)	35	.	.
— (Levallois-Perret)	7	.	.
Kuss	.	.	2
La Barre (de)	20	.	.
Labat	23	.	.
La Baume (de) *II*	15	.	.
Labie	9	.	.
La Boétie	15	15	.
Labois-Rouillon	25	.	.
Laborde (r. et sq. de)	18	.	.
Labrouste	.	.	14
La Bruyère	21	.	.
Lacaille	16	.	.
Lacaze	.	.	18
Lacépède *V*	.	.	22
La Chaise (de) *IV*	.	16	.
Lacharrière	.	29	.
La Condamine (de)	17	.	.
Lacordaire	.	.	7
Lacroix	16	.	.
Lacuée *V*	.	25	.
Laënnec (hôpital) *IV*	.	16	.
La Fayette *II*	21	.	.
— (place)	24	.	.
Laferrière (passage)	21	.	.
La Feuillade (de) *III*	.	21	.
Lafitte *II, III*	21	21	.
La Fontaine (de)	.	4	.
Laghouat (de)	23	.	.
Lagille	16	.	.
Lagny (de)	.	34	.
Lagrange *V*	.	22	.
Lahire	.	.	26
Lainet (passage)	.	28	.
Lakanal	.	.	10
— (Montrouge)	.	.	18
Lalande	.	.	17
Lallier	20	.	.
Lamandé	14	.	.
Lamarck	20	.	.
Lamartine	21	.	.
— (square)	.	6	.
Lamblardie	.	.	31
Lambrechts	1	.	.
La Michodière (de) *II*	.	21	.
La Motte-Piquet (av. de) *I*	.	10	.
Lancette (de la)	.	.	31
Lancry (rue & imp. de) *III*	27	27	.
Landrieu (passage) *I*	.	11	.
Languedoc (de)	.	22	.
Lanneau (de) *V*	.	19	.
Lannes (boulevard)	9	6	.
Lannois	7	.	.
Lantier	16	.	.
La Pérouse *I*	.	12	.
Laplace *V*	.	22	.
Lappe (de)	.	25	.
La Quintinie	.	.	10
Lard (au) *III*	.	20	.
La Reine (cours) *I, II*	.	15	.
La Reynie (de) *III*	.	23	.
Lariboisière (hôpital)	23	.	.
La Rochefoucauld (hospice)	.	.	17
— (de)	21	.	.
Larnac	1	.	.
Laromiguière *V*	.	.	19
Las Cases (de) *IV*	.	17	.
Latérale	.	.	11
La-Tour-d'Auvergne (de)	21	.	.
— Maubourg (boulev.) *II, IV*	.	14	.
Latran (de) *V*	.	19	.
La Trémoille (de) *I*	.	12	.
Laugier	11	.	.
Laumière (avenue)	29	.	.
Lauriston *I*	.	9	.
Lauzun	30	.	.
Lavandières (des) *III*	.	20	.
Lavoisier *II*	18	.	.
La Vrillière (de) *I, III*	.	21	.
Lazaristes (des) *IV*	.	16	.
Leblanc	.	.	4
Lebouis	.	.	16
Lebouteux	14	.	.
Le Brun	.	.	22
Lécluse	17	.	.
Leconte-de-Lisle	.	4	.
Lecourbe *IV*	.	.	10
Lecuirot	.	.	14
Ledion	.	.	14

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Ledru-Rollin (avenue)	*V*	.	25	.
Lefèvre (boulevard)		.	.	11
Lefort		19	.	.
Legendre		14	.	.
Légion d'Honneur (pal.)	*II*	.	17	.
Legnand		30	.	.
Le Goff	*V*	.	19	.
Legrand		.	.	12
Leibnitz		19	.	.
Lemaignan		.	.	21
Lemercier		17	.	.
Lemière (cité)		33	.	.
Lemoine (passage)	*III*	.	24	.
Lemoult		.	.	7
Le Nôtre	*I*	.	8	.
Léo-Delibes	*I*	.	9	.
Léon		23	.	.
— Cladel	*III*	.	21	.
Léonard-de-Vinci	*I*	.	9	.
Léonce-Reynaud	*I*	.	12	.
Léonidas (passage)		.	.	17
Léonie		18	.	.
Lepage (cité)		27	.	.
Le Peletier	*II, III*	21	21	.
Lepic		20	.	.
Le Regrattier	*V*	.	22	.
Leriche		.	.	14
Lesage		30	.	.
— (cité)		.	29	.
Lesdiguières	*V*	.	25	.
Lesseps (de)		.	32	.
— (de) (Neuilly)		5	.	.
Le Sueur		9	.	.
Letellier		.	10	.
Letort		19	.	.
Levallois-Perret		7	.	.
Levée (passage)		.	.	26
Levert		33	.	.
Lévis (rue & place de)		14	.	.
Lhomme (passage)		.	28	.
Lhomond	*V*	.	.	19
Liancourt		.	.	17
Liberté (de la)		33	.	.
— (avenue de la)		.	.	36
Liégat (chemin du)		.	.	30
Lilas (des)		33	.	.
— (avenue des)		36	.	.
Lille (de)	*II, IV*	.	17	.
Lincoln	*I*	.	12	.
Lingerie (de la)	*III*	.	20	.
Linné	*V*	.	.	22
Linois		.	7	.
Lions (des)	*V*	.	25	.
— (cour des)	*III*	.	26	.
Lisbonne (de)		15	.	.
Littré	*IV*	.	16	16
Loban (place)	*V*	.	23	.
Lobineau	*IV*	.	19	.
Logelbach (de)		14	.	.
Loing (du)		.	.	18
Loire (quai de la)		29	.	.

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Lombards (des)	*III*	.	23	.
Londres (de)		18	.	.
Longchamp (rue & rond-point de)	*I*	.	9	.
— (de) (Neuilly)		2	.	.
Loos (de)	*III*	27	.	.
Lord-Byron	*I*	12	.	.
Lorraine (de)		29	.	.
— (de) (Levallois-Perret)		10	.	.
Louis-Blanc		27	.	.
— — (Levallois-Perret)		11	.	.
— — (Malakoff)		.	.	12
— Braille		.	.	34
— David		.	8	.
— le-Grand	*II*	.	18	.
— le-Grand (lycée)	*V*	.	19	.
— Philippe	*V*	.	23	.
— — (Neuilly)		5	.	.
— Thuillier	*V*	.	.	19
Lourcine ou Broca (hôp. de)		.	.	20
Lourmel (rue & imp.)		.	7	7
Louvois (rue & square)	*II, III*	.	21	.
Louvre (pal., musées, quai, & rue du)	*II, III*	.	20	.
Lowendal (av. de)	*IV*	.	13	.
Lubeck (de)	*I*	.	9	.
Lulli	*II*	.	21	.
Lune (de la)	*III*	.	24	.
Lunéville (de)		29	.	.
Lunnin (du)		.	.	18
Lutèce (de)	*V*	.	20	.
Luxembourg (du)		.	16	.
— (palais & jardin du)	*IV*	.	19	19
— (gare du)	*V*	.	19	.
Luynes (de)	*IV*	.	17	.
Lyannes (des)		.	36	.
Lycée (boul. du)		.	.	9
Lyon (de)		.	25	.
— (gare de)		.	.	28
Mabillon	*IV*	.	19	.
Mac-Mahon		12	.	.
Macdonald (boulevard)		31	.	.
Macé		.	28	.
Madame	*IV*	.	16	.
Madeleine (boul., égl., marché, & pl. de la)	*II*	.	18	.
— (pass. & gal. de la)	*II*	.	18	.
Mademoiselle		.	.	10
Madone (de la)		25	.	.
Madrid (de)		15	.	.
— (avenue de)		2	.	.
— (porte de)		3	.	.
Magasins Généraux		.	.	33
Magdebourg (de)	*I*	.	8	.
Magellan	*I*	.	12	.
Magenta (boul. & cité de)	*III*	24	27	.
Mail (du)	*III*	.	21	.
Maillot (boulevard)		6	.	.
— (porte)		9	.	.
Main-d'Or (cour de la)		.	28	.

	B. R. G.		B. R. G.		
Maine (avenue du)	IV	16	Marché (du) (Neuilly)	5	
— (place & rue du)		16	Mare (de la)	33	33
Maire (rue au)	III	24	Marengo (de)	II, III	20
Mairie du Ier arrondiss.	III	20	Marguerin		18
— du IIe	III	21	Margueritte	12	
— du IIIe	III	27	Marguettes (des)		34
— du IVe	V	23	Marianne-Colombier	36	
— du Ve	V	19	Marie (pont)	V	22
— du VIe	IV	16	— et-Louise	III	27
— du VIIe		14	— Stuart	III	24
— du VIIIe	II	18	— Thérèse (hospice)		16
— du IXe	III	21	Marignan (de)	I	12
— du Xe	III	24	Marigny (avenue)	II	15
— du XIe		29	Marine (min. de la)	II	18
— du XIIe		31	Mariniers (sentier des)		14
— du XIIIe		23	Marivaux		21
— du XIVe		17	Marjolin	7	
— du XVe		10	Marne (quai de la)	29	
— du XVIe arrondiss.		6	Maroc (rue & place du)	26	
— du XVIIe	17		Maronites (des)		30
— du XVIIIe	19		Marronniers (des)		5
— du XIXe	29		Marseille (de)	III	27
— du XXe		33	Marsollier	II	21
— (rue de la)		9	Martel	III	24
Maison-Dieu (de la)		17	Martignac (rue & cité)	IV	14
Maistre (de)	17		Martin-Bernard		24
Maître-Albert	V	22	Martinval	7	
Malakoff		12	Martre	13	
— (avenue de)	I	9 9	Martyrs (des)	20	
— (de)		15	Masséna (boulevard)		30
Malaquais (quai)	IV	20	Massenet		12
Malar	I	11	Masseran	IV	13
Malebranche	V	19	Massillon	V	22
Malesherbes (boulevard)	II	18	Masson	20	
— (place	14		Maternité (hospice de la)		19
Malher	V	26	Mathis	28	
Malmaisons (des)		27	Mathurin-Régnier		13
Malte (de)	III	27	Mathurins (des)	II	18
Malte-Brun		33	Matignon (rue & avenue)	II	15
Mandar	III	21	Maubert (place & imp.)	V	22
Manin	29		Maubeuge (de)	24	
Mansart	17		Maublanc		10
Manuel	21		Mauconseil	III	21
Manutention (de la)	I	12	Maure (du)	III	23
Maraîchers (des)		34	Maurice (passage)		29
Marais (rue & imp. des)	III	27	Mauvais-Garçons (des)	V	23
Marbeau	9		Mayet	IV	13
Marbeuf	I	12	Mayran	21	
Marc-Séguin	25		Mazagran (rue & imp.)	III	24
Marcadet	19		Mazarine	IV	20
Marceau (avenue)	I	12	Mazas (place)	V	25 25
— (rue) (Issy)		6	Mazet	V	19
— (rue) (Ivry)		30	Meaux (de)	29	
Marché-aux-Bestiaux	31		Méchain		20
— des-Blancs-Manteaux	III	23	Médéah (de)		16
— aux Fleurs	V	23	Médecine (école de)	V	19
— de-Montrouge (pl. du)		17	Médicis (de)	IV, V	19
— Neuf (quai du)	V	19	Mégisserie (quai de la)	III, V	20
— Saint-Honoré (du)	II	18	Méhul	II	21
— (pass. du)	III	24	— (Le Pré-St-Gervais)	35	
— (du) (Levallois-Perret)	7		Meinadier	29	

	B.	R.	G.
Meissonier	11		
Ménages (square des)	.	16	
Ménars	.	21	
Ménilmontant (boul. de)	.	30	
— (porte & rue de)	.	36	
— (de)	.	33	
Mercœur	.	29	
Mérimée	.	6	
Merlin	.	29	
Meslay	.	24	
Mesnil	.	9	
Messageries (des)	24		
Messine (av. & square de)	15		
Metz (de)	24		
— (de) (Levallois-Perret)	10		
Meuniers (des)	.	.	32
Meyerbeer	.	18	
Mézières (de)	.	16	
Michal	.	.	24
Michel-Ange	.	1	1
— Bizot	.	34	32
— Hidalgo	32		
— le-Comte	.	23	
Michelet	.	.	19
— (Issy)	.	.	8
— (avenue)	.	.	15
— (lycée)	.	.	9
— (quai)	4		
Michodière (de la)	.	21	
Midi ou Ricord (hôpital du)	.	.	19
— (du)	6		
Mignon	.	19	
Mignottes (des)	33		
Milan (de)	18		
Militaire (école)	.	10	
Milton (rue & cité)	21		
Mines (école des)	.	.	19
Minimes (des)	.	26	
Ministère de l'Agriculture	.	14	
— de la Guerre	.	17	
— de la Justice	.	18	
— de la Marine	.	18	
— de l'Instruction Publ.	.	17	
— de l'Intérieur	.	15	
— des Affaires Etrang.	.	14	
— des Colonies	.	17	
— du Commerce et de l'Industrie	.	14	
— des Finances	.	20	
— des Travaux Publics	.	17	
Miollis	.	10	
Mirabeau (rue et pont)	.	4	
— (Ivry)	.	.	30
Miracles (cour des)	.	24	
Mirbel (de)	.	.	22
Miromesnil (de)	15	15	
Missions-Etrangères	.	16	
Mogador	18		
Moines (des)	16		
Molière (fontaine & rue)	.	21	
— (lycée)	.	5	
Molière (passage)	.	23	
— (Ivry)	.	.	33
Molitor (rue & villa)	.	.	1
Monceau (de)	15		
— (parc de)	15		
Moncey	18		
— (place) ou pl. Clichy	17		
Mondétour	.	23	
Mondovi	.	18	
Monge (école)	14		
— (r. & pl.)	.	.	22
— (square)	.	22	
Mongolfier	34		
Monjol	27		
Monnaie (de la)	.	20	
Monnaies (hôtel des)	.	20	
Monsieur	.	13	
— le-Prince	.	19	
Monsigny	.	21	
Montagne-Sainte-Geneviève (de la)	.	22	
Montaigne	.	15	
— (av.)	.	12	
— (lycée)	.	.	19
Montalivet	.	15	
Montbrun (rue & pass.)	.	.	17
Montcalm	19		
Mont-Cenis (du)	19		
Montchanin	14		
Mont-de-Piété	.	23	
— —	.	16	
Mont-Dore (du)	17		
Montebello (quai de)	.	22	
Montempoivre (r. & porte de)	.	.	34
Montenotte (de)	12		
Montéra	.	34	
Montesquieu	.	20	
Montessuy (de)	.	11	
Montfaucon	.	19	
Montgallet	.	.	31
Montgolfier	.	24	
Montholon (rue & square)	21		
Montibœufs (des)	.	36	
Montlouis	.	32	
Montmartre	.	21	
— (boulevard & cité)	.	21	
— (cim.)	17		
Montmorency (av. & boul. de)	.	1	
— (de)	.	23	
Montorgueil	.	21	
Mont-Parnasse (du)	.	.	16
— (boul. du)	.	.	16
— (cimet.)	.	.	16
— (gare)	.	.	16
Montpensier	.	21	
Montreuil (porte de)	.	34	
— (de)	.	31	
— (de) (Pantin)	34		
Montrosier	6		
Montrouge	.	.	15
— (boulevard)	.	.	16

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Montrouge (porte de)	.	.	18
Monts (chemin des)	.	.	6
Montsouris (av. & parc)	.	.	21
Mont-Thabor (du) . . . *II*	.	18	
Mont-Tonnerre (imp. du) *IV*	.	.	13
Montyon (de) . . . . . *III*	21		
Morand	.	30	
Morard	.	.	14
Moreau . . . . . *V*	.	25	
Morère	.	.	18
Moret	.	30	
Morgue (la) . . . . . *V*	.	22	
Morillons (des)	.	.	11
Morland (boul. & pont) *V*	.	25	
Mornay . . . . . *V*	.	25	
Mortier (boulevard)	36	36	
Moscou (de)	18		
Moselle (de la)	29		
Motte-Picquet (av. de la) *I,IV*	.	10	
Mouffetard . . . . . *V*	.	.	22
Moulin-de-Beurre (du)	.	.	13
— de-la-Pointe (du)	.	.	24
— des-Prés (du)	.	.	23
Moulineaux (avenue des)	.	.	2
— (route des)	.	.	3
Moulinet (du)	.	.	24
Moulins (des) . . . . . *II*	.	21	
Moulin-Vert (rue & imp. du)	.	.	17
Mousquetaires (pass. des)	.	.	28
Mousset-Robert	.	.	34
Moussy (de) . . . . *III, V*	.	23	
Mouton-Duvernet	.	.	17
Mouzaïa (de)	33		
Mozart	.	5	
Muette (château et porte de la)	.	.	5
Mulhouse (de) . . . . *III*	.	21	
Muller	20		
Murat (boulevard)	.	1	1
Murillo	15		
— (Vanves)	.	.	9
Murs-de-la-Roquette (des)	.	29	
Musée Carnavalet . . . . *V*	.	26	
— Cernuschi	15		
— de Galliéra . . . . . *I*	.	12	
— Guimet. . . . . *I*	.	12	
— Gustave-Moreau	21		
— de Sculpt. Comparée . *I*	.	8	
— d'Ethnographie . . . . *I*	.	8	
Mussard	10		
Myrrha	23		
Nanettes (des)	.	30	
Nansouty	.	.	21
Nantes (de)	28		
Naples (de)	15		
Napoléon I. (tomb. de) *IV*	.	14	
Nation (de la)	23		
— (place de la)	.	31	
National (boulevard)	13		
— (pont)	.	.	29
Nationale	.	.	26
— (Conflans)	.	.	33
Nativité (place & église de la)	.	.	29
Navarin (de)	21		
Navarre (de) . . . . . *V*	.	.	22
Navier	16		
Necker . . . . . *V*	.	26	
— (hospice) . . . . . *IV*	.	13	
Nemours (de) . . . . . *IV*	.	27	
Nesle (de) . . . . . *IV, V*	.	20	
Neuf (Pont) . . . . *III, V*	.	20	
Neuilly (av. de)	5		
— (pont de)	2		
— (porte de)	3		
— Levallois (hippodr. de)	4		
Neuve-des-Boulets	.	31	
— Popincourt	.	30	
Néva (de la)	12		
Nevers (de) . . . . . *IV, V*	.	20	
Newton . . . . . *I*	.	12	
Ney (boulevard)	22		
Nice (de)	.	32	
— la-Frontière (de)	.	.	11
Nicolaï	.	.	32
Nicolas-Chuquet	11		
— Flamel . . . . . *III*	.	23	
Nicole	.	.	19
Nicolet	20		
Nicolo	.	5	
Niel	11		
Nil (du) . . . . . *III*	.	24	
Nitot . . . . . *I*	.	12	
Noisy (de)	.	36	
Nollet	17		
Nonnains-d'Hyères (des) *V*	.	22	
Nord (gare du)	24		
— (rue du)	9		
Normande	.	.	9
Normandie (de) . . . . *III*	.	26	
Norvins	20		
Notre-Dame (église) . . . *V*	.	22	
— (pont) . . . . . *V*	.	23	
— (Issy)	.	.	8
— d'Auteuil	.	4	
— de-Bonne-Nouvelle (église & rue) . . . . *III*	.	24	
— de-Clignancourt (égl.)	19		
— de Consolation . . . . *I*	.	12	
— de-la-Croix (égl.)	.	30	
— de-la-Gare (égl.)	.	.	26
— de-Grâce (église)	.	8	
— de-Lorette (rue et église)	21		
— de-Nazareth . . . . *III*	.	24	
— de-Recouvrance . . . *III*	.	24	
— des-Blancs-Manteaux (église & rue) . . . . *III*	.	23	
— des-Champs (r. et égl.) *IV*	.	16	16
— des-Victoires (rue, place, & église) . . . . . *III*	.	24	
Nouveau Cirque . . . . *II*	.	18	
Nouveautés (th. des) . . *II*	.	21	

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Oberkampf . . . . . *III*	.	30	
Obligado (d')	9		
Oblin . . . . . *III*	.	20	
Observatoire	.	.	19
— (av. & carrefour de l') *IV*	.	.	19
Octave-Feuillet	.	5	
Odéon (place, rue & th. de l') *IV, V*	.	19	
Odessa (d') . . . . . *IV*	.	.	16
Odiot (cité) . . . . . *I*	12		
Offémont (d')	14		
Oise (quai de l')	28		
Oiseaux (couvent des) . *IV*	.	13	
— (des)	.	.	12
Olier	8		
Olive (l')	25		
Olivier-de-Serres (rue & pass.)	11		
Omer-Talon	.	29	
Opéra (av. de l') . . . . *II*	.	21	
— (passage de l') . . . . *II*	21		
— (théâtre & pl. de l'). *II*	.	18	
— Comique (th. de l') . *II*	.	21	
Oran (d')	23		
Oratoire (r. & égl. de l') *II, III*	.	20	
Ordener	19		
Orfèvres (quai des) . . *V*	.	20	
— (des) . . . . . *III*	.	20	
Orfila	.	33	
Orgues (pass. des) . . . *III*	.	24	
Orillon (rue & impasse de l')	.	30	
Orléans (av. d')	.	.	17
— (anc. gare d') . . . . *V*	.	.	25
— (nouvelle gare d') . *II*	.	17	
— (porte d')	.	.	18
— (quai d') . . . . . *V*	.	22	
— (rue d')	5		
Orme (de l')	.	.	14
Ormeaux (des)	.	31	
Ormesson (d') . . . . . *V*	.	26	
Ornano (boulevard)	22		
Orsay (quai d') . . . *I, II*	.	11	
Orsel (d')	20		
Orteaux (des)	.	35	
Ortolan . . . . . *V*	.	.	22
Oudinot . . . . . *IV*	.	13	
Oudry	.	.	22
Onest (rue & impasse de l')	.	.	13
— (de l') (Sablonville). . .	6		
Ourqc (de l')	28		
— (canal de l')	29		
Ours (aux) . . . . . *III*	.	24	
Paillet . . . . . *V*	.	19	
Paix (de la) . . . . . *II*	.	18	
Pajol	26		
Palais (boulevard du). *V*	.	20	
— Bourbon (place du) . *II*	.	14	
— des Arts-Libéraux . . *I*	.	11	
— des Beaux-Arts. . . . *I*	.	15	
— de Glace . . . . . *II*	.	15	
— des Machines . . . . *I*	.	12	
Palais-Royal . . . . . *II*	.	21	
— — (place du) . . . . *II*	.	20	
Palatine . . . . . *IV*	.	19	
Palestine (de)	33		
Palestro (de) . . . . . *III*	.	24	
Palikao (de)	.	30	
Palmyre	.	.	20
Panoramas (r. & pass. des) *III*	.	24	
Panoyaux (des)	.	30	
Panthéon . . . . . *V*	.	19	
— (place du) . . . . . *V*	.	19	
Pantin	31		
— (de) (Le Pré-St-Gervais)	35		
Paon-Blanc (du) . . . . *V*	.	23	
Pape-Carpentier . . . . *IV*	.	16	
Papillon	21		
Paradis (de) . . . . . *III*	24		
Parc (du)	.	.	1
Parcheminerie (de la) . *V*	.	19	
Parc-Royal (du) . . . . *III*	.	26	
Paris (de) (Clichy). . . .	13		
— (de) (Courbevoie). . . .	1		
— (de) (Les Lilas). . . .	36		
— (de) (Malakoff)	.	.	12
— (de) (Pantin)	34		
— (de) (route de Bagnolet)	.	36	
Paris-Denfert (station de) .	.	.	20
Parme (de)	18		
Parmentier (avenue) . *III*	.	30	
— (rue)	8		
— (Courbevoie)	1		
— (Malakoff)	.	.	12
Partants (des)	.	33	
Parvis-Notre-Dame (place du) . . . . . *V*	.	22	
Pascal	.	.	23
Pas-de-la-Mule (du) . . . *V*	.	26	
Pasquier	18	18	
Passy (pont et quai de). *I*	.	8	
— (rue & place de) . . . *I*	.	5	
— (station de)	.	5	
Pasteur (boulevard) . . *IV*	.	.	13
— (Institut).	.	.	13
Pastourelle . . . . . *III*	.	23	
Patay (rue & pass)	.	.	27
Paul-Baudry . . . . . *I*	.	12	
— Bert	.	28	
— Lelong . . . . . *III*	.	24	
— Louis-Courier . . . *IV*	.	17	
Pauquet . . . . . *I*	.	12	
Pavée . . . . . *V*	.	23	
Pavillon (du)	34		
Pavillons (des)	33		
— (des) (Charenton)	.	.	3
Payen	.	4	
Payenne . . . . . *III*	.	26	
Péclet	.	.	10
Pelée (ruelle) . . . . . *III*	.	26	
Pélican (du) . . . . *II, III*	.	20	
Pelleport	33	36	
Penthièvre (de) . . . . *II*	15		

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Pépinière (de la) . . . *II*	18		
Péquay . . . . . *III*	.	23	
Perceval	.	.	13
Perchamps (rue & place des)	.	4	
Perche (du) . . . . . *III*	.	26	
Percier (avenue) . . . *II*	15		
Perdonnet	23		
Pereire (boulevard & place)	11		
Père-Lachaise (cimet. du) .	.	32	
Pergolèse	9		
Périchaux (chem. des) . . .	.	.	8
Pérignon . . . . . *IV*	.	13	
Perle (de la) . . . . . *III*	.	26	
— (de la) (Malakoff) . . .	.	.	12
Pernelle . . . . . *III*	.	23	
Pernety	.	.	14
Perrault . . . . . *III*	.	20	
Perrée . . . . . *III*	.	27	
Perret (passage).	.	.	26
Perrichont (avenue)	.	4	
Perrier	8		
Perronet . . . . . *IV*	.	17	
— (Neuilly)	5		
Perrot.	.	.	15
Pétel	.	.	10
Pétiet	16		
Pétion.	.	29	
Petit	29		
Petit-Château (du)	.	.	36
— Musc (du) . . . . . *V*	.	25	
— Pont . . . . . *V*	.	22	
— (rue du) . . . . . *V*	.	22	
Petite-Arche (de la) . . .	.	.	2
— Boucherie (pass. de la) *IV*	.	19	
— Pierre (de la)	.	32	
— Rue de Paris.	.	.	11
Petites-Ecuries (rue & passage des) . . . . . *III*	24		
Petits-Carreaux (des) . *III*	.	21	
— Champs (des). . *II*, *III*	.	21	
— Hôtels (des)	24		
— Pères (r. & pl. des) *II*, *III*	.	21	
Pétrarque. . . . . *I*	.	8	
Pétrelle	24		
Peupliers (avenue des) . .	.	1	
— (rue & poterne des) . .	.	.	24
— (des)	.	.	2
Phalsbourg (de).	14		
Pharmacie (école de) . *IV*	.	.	19
Philibert-Delorme	11		
Philippe-Auguste (avenue).	.	31	
Philippe-de-Girard	36		
Piat	30	30	
Picardie (de) . . . . . *III*	.	27	
Piccini	9		
Picot . . . . . *I*	.	9	
Picpus (de)	.	31	31
— (boulevard de)	.	31	31
— (cim., orat., & sémin. de)	.	.	31
— (porte de)	.	.	35
Pierre-au-Lard . . . . *III*	.	23	

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Pierre Charron . . . . . *I*	.	12	
— Guérin.	.	1	
— Larousse.	.	.	14
— le-Grand	12		
— Leroux. . . . . *IV*	.	13	
— Lescot . . . . . *III*	.	23	
— Levée . . . . . *III*	.	27	
— Nys	.	30	
— Picard	20		
— Sarrazin . . . . . *V*	.	19	
Pigalle (r. & pl.)	20		
Pinel (rue & place)	.	.	26
Pitié (hôp. & rue de la) *V*	.	.	22
Pixérécourt	33	33	
Plaine (de la)	.	34	
— (poterne de la).	.	.	8
Plaisance (porte de). . . .	.	.	11
Planchat	.	31	
Planche (de la) . . . . *IV*	.	16	
Planchette (imp. de la) *III*	.	24	
Plantes (rue & cité des) . .	.	.	17
Plat-d'Etain (du) . . . *III*	.	20	
Plateau (du).	30		
— (du) (Les Lilas).	36		
— (du) (Malakoff).	.	.	12
Plâtre (du) . . . . . *III*	.	23	
— (passage du) . . . . . *V*	.	19	
Plâtrières (chemin des) . .	32		
Plumet	.	.	13
Poccard	7		
Point-du-Jour (boul. du). .	.	.	4
— (rue & quai du)	.	.	2
— (porte du)	.	.	1
Pointe-d'Ivry (de la) . . .	.	.	27
Poissonnière . . . . . *III*	.	24	
— (boul.) . . . . . *III*	.	21	
Poissonniers (rue & imp. des)	22		
— (des) (Neuilly)	2		
Poissy (de) . . . . . *V*	.	22	
Poitevins (des) . . . . . *V*	.	19	
Poitiers (de)	.	17	
Poitou (de) . . . . . *III*	.	26	
Poliveau (de)	.	.	22
Polonceau.	23		
Polytechnique (école) . . *V*	.	.	22
Pomard (de).	.	.	29
Pomereu (de)	.	6	
Pommiers (des)	35		
Pompe (de la). . . . . *I*	.	5	
Ponceau (rue & pass. du) *III*	.	24	
Poncelet	12		
Pondichéry (de).	.	10	
Poniatowski (boulevard) .	.	.	32
Pont (du)	2		
— aux-Biches (imp. du) *III*	.	24	
— aux-Choux (du) . . *III*	.	26	
— de-Lodi (du) . . . . . *V*	.	20	
Ponthieu (de) . . . . *I*, *II*	.	15	
Pont-Louis-Philippe . . *V*	.	23	
Pont-Neuf (du) . . . . *III*	.	20	
— — (pass. du) . . . . *IV*	.	20	

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Pont-Neuf (place du) . . *V*	.	20	
Pontoise (de) . . . . . *V*	.	22	
Ponts-et-Chaus. (éc. des) *IV*	.	17	
Popincourt	.	29	
Portalis (avenue & rue) *II*	15		
Port-aux-Lions (du)	.	.	33
Porte-Foin . . . . . *III*	.	24	
— Maillot (rond-point de la)	9		
Porte-St-Martin (th. de la) *III*	.	24	
Port-Mahon (du) . . . *II*	.	21	
Port-Royal (boul. de) . . .	.	.	19
Possoz (place)	.	5	
Postes (administr. des) *III*	.	24	
Pot-de-Fer (du) . . . . . *V*	.	.	22
Poteau (du)	19	.	
Poterie (de la) . . . . *III*	.	20	
Pouchet	13		
— (porte)	16		
Poulet	28		
Poulletier. . . . . *V*	.	22	
Poussin	.	1	
Pradier	30		
Prairies (des)	.	35	
Pré (du)	36		
Pré-aux-Clercs (du) . . *IV*	.	.	17
— St-Gervais (le)	35		
— — (rue du)	33		
— — (porte du)	36		
Prêcheurs (des) . . . *III*	.	23	
Préfecture de la Seine *II*	.	17	
— de Police . . . . . *V*	.	20	
Presbourg (de) . . . . . *I*	12		
Présentation (de la)	.	30	
Presles (rue & imp. de) . *I*	.	10	
Pressoir (du)	.	30	
Prêtres (des) . . . . . *V*	.	19	
— St-Germain-l'Aux. (des) *III*	.	20	
— St-Séverin (des) . . . *V*	.	19	
Prévôt (du) . . . . . *V*	.	23	
Prévoyance (de la)	32		
Priestley	30		
Primevères (imp. des) . *III*	.	26	
Princes (passage des) *II, III*	.	21	
Princesse . . . . . *IV*	.	19	
Procession (de la)	.	.	13
Prony	11	.	
Proudhon	.	.	31
Prouvaires (des) . . . *III*	.	20	
Provençaux (imp. des). *III*	.	20	
Provence (de) . . . *II, III*	18		
Providence (de la)	.	.	24
Prud'hon (avenue).	.	5	
Puits Artésien	.	.	23
— de-l'Ermite (du) . . . *V*	.	.	22
Puteaux	17		
Puvis-de-Chavannes	11		
Py (de la)	.	36	
Pyramides (des). . . . *II*	.	18	
Pyrénées (r. & place des) . .	33	33	

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Quatrefages . . . . . *V*	.	.	22
Quatre-Fils (des) . . . *III*	.	23	
— Septembre (du) . . . *II*	.	21	
— — (du) (Malakoff) . . .	.	.	9
— Vents (des). . . . . *IV*	.	.	19
Quinault	.	.	10
Quincampoix . . . . *III*	.	23	
Quintinie (de la)	.	.	10
Quinze-Vingts (hospice des) *V*	.	25	
Rabelais . . . . . *II*	.	15	
Rachel (avenue).	17		
Racine . . . . . *IV, V*	19		
Racine (lycée).	18		
Radziwill . . . . . *II, III*	.	24	
Raffet	1		
Raguinot (passage)	.	.	28
Rambouillet (de)	.	.	28
Rambuteau (de). . . . *III*	.	23	
Rameau . . . . . *II*	.	21	
Ramey	20		
Rampon . . . . . *III*	.	27	
Ramponneau	.	30	
Ranelagh (av. & rue du) .	.	5	
Rangée (chemin de la) . .	.	36	
Raoul (passage)	.	29	
Rapée (quai de la) . . . *V*	.	.	25
Raphaël (avenue)	.	5	
— (Vanves)	.	.	9
Rapp (avenue) . . . . . *I*	.	11	
Raspail (boul.) . . . . *IV*	.	16	16
— (Levallois-Perret) . . .	7		
— (Vanves)	.	.	9
Ratad . . . . . *V*	.	.	19
Ravignan	20		
Raymond	.	.	18
Raynaud (cité)	.	.	14
Raynouard . . . . . *I*	8		
Réale (de la) . . . . . *III*	.	20	
Réaumur . . . . . *III*	.	24	
Rébeval	30		
Récollets (rue & passage des) *III*	27		
Reculettes (ruelle des) . .	.	.	23
Regard (du). . . . . *IV*	.	16	
Régis . . . . . *IV*	.	16	
Regnault	.	.	30
Reille (avenue & imp.) . .	.	.	21
Reims (de) . . . . . *V*	.	19	
Reine (cours la) . . *I, II*	.	15	
— Blanche (de la)	.	.	22
Rembrandt	15		
Rémusat (de)	4		
Renaissance (de la) . . . *I*	.	12	
— (théâtre de la) . . . *III*	.	24	
Renard (du) . . . . . *III*	.	23	
Rendez-vous (du)	.	34	
Rennequin	11		
Rennes (de). . . . . *IV*	.	16	16
République (av. de la) *III*	.	27	

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République (place de la) *III*	.	27	
— (pl. de la) (Levall.-Perret)	7		
— (avenue de la) (Malakoff)	.	.	12
— (avenue de la) (Montrouge)	.	.	18
— (rue de la) (Issy)	.	.	6
— (rue de la) (Vanves)	.	.	9
— (théâtre de la) . . . *III*	.	27	
Réservoirs (des) . . . . *I*	.	8	
Rétiro (cité du) . . . *II*	.	18	
Retrait (du)	.	33	
Reuilly (boulevard de)	.	.	31
— (porte de)	.	.	35
— (de)	.	28	31
— (station de)	.	.	31
Réunion (passage de la) *III*	.	23	
— (rue & place de la)	.	32	
— (villa de la)	.	.	4
Reuss (pass. de la)	.	30	
Révolte (av. de la)	9		
— (route de la)	8		
Reynie (de la) . . . . *III*	.	23	
Rhin (du)	29		
Ribera	.	4	
Riblette	.	35	
Ricard (passage)	.	.	26
Richard-Lenoir	.	29	
— — (boulevard) . . *III*, *V*	.	26	
— Wallace (boulevard)	3		
Richelieu (de) . . . *II*, *III*	.	21	
— (square) . . . . . *II*	.	21	
Richepanse . . . . . *II*	.	18	
Richer . . . . . *III*	21		
Richerand (avenue) . . *III*	27		
Richomme	23		
Ricord (hôpital)	.	.	19
Rigny (de) . . . . . *II*	15		
Rigoles (rue et cité des) . .	33	33	
Rimbaut (pass.)	.	.	17
Riquet	26		
Rivay	7		
Riverin (cité) . . . . *III*	.	24	
Rivoli (de) . . . . *II*, *III*	.	20	
— (place de) . . . . . *II*	.	18	
Rochebrune	.	29	
Rochechouart (de)	21		
— (boul. de)	20		
Rocher (du)	15		
Rocroy (de)	24		
Rodier	21		
Roger	.	.	17
Rohan (de) . . . . . *IV*	.	20	
Roi-de-Sicile (du) . . . *V*	.	23	
— Doré (du) . . . . . *III*	.	26	
Rollin	.	.	22
— (collège)	20		
Romainville (r. & porte de)	36		
Rome (de) . . . . . *II*	18		
— (cour de) . . . . . *IV*	.	.	13
Ronce (passage)	.	30	
Rondeaux (des)	.	33	
Rondelet	.	28	
Ronsard	20		
Ronsin (impasse) . . . *IV*	.	.	13
Roquépine . . . . . *II*	15		
Roquette (de la)	.	29	
— (prison de la)	.	29	
Roses (des)	.	25	
Rosiers (des) . . . . . *V*	.	23	
Rossini . . . . . *II*, *III*	21		
Rotrou . . . . . *V*	.	19	
Rottembourg	.	.	34
Roubaix (place de)	24		
Rouelle . . . . . *I*	.	7	
Rougemont (rue & cité) *III*	.	21	
Rouget-de-l'Isle . . . . *II*	.	18	
— — (Issy)	.	.	2
Roule (du) . . . . . *III*	.	20	
— (avenue du)	.	5	
Roussel	12		
Rousselet . . . . . *IV*	.	13	
Rouvet	28		
Rouvray (de)	8		
Roy . . . . . *II*	15		
Royal (pont) . . . . . *II*	.	17	
Royale . . . . . *II*	.	18	
Royer-Collard (r. & imp.) *V*	.	19	
Rubens	.	.	23
Rudel (passage)	.	.	23
Ruisseau (du)	19		
Rungis (pl. de)	.	.	21
Ruty	.	34	
Ruysdaël (avenue)	15		
Sables (des)	.	.	8
Sablière (de la)	.	.	17
Sablonnière (de la)	.	.	10
Sablons (des) . . . . . *I*	.	9	
— (porte & boul. des)	6		
Sablonville	5		
— (rue de)	6		
Sabot (du) . . . . . *IV*	.	16	
Sabra (passage)	.	.	15
Sacré-Cœur (couv. du) *IV*	.	14	
— (église du)	20		
Sacrot	.	.	34
Sadi-Carnot	.	.	12
Saïda (de la)	.	.	11
St-Albin	.	.	18
St-Amand	.	.	14
St-Ambroise (égl., rue & imp.)	.	29	
St-Anastase . . . . . *III*	.	26	
St-André . . . . . *II*	18		
— des-Arts (rue & place) *V*	.	19	
St-Ange (passage)	16		
St-Antoine . . . . . *V*	.	25	
— (hôpital)	.	28	
St-Augustin . . . . . *II*	.	21	
— (égl.)	15		
St-Benoît . . . . . *IV*	.	17	
St-Bernard (église)	23		
— (quai) . . . . . *V*	.	25	

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St-Bernard (rue & pass.)	.	.	28
St-Blaise	.	.	35
St-Bon *III*	.	.	23
St-Bruno	23	.	.
St-Charles (rond-point & rue) *I*	.	7	7
St-Claude (rue & imp.) *III*	.	.	26
St-Cloud (avenue de)	.	.	2
— (porte de)	.	.	1
St-Denis *III*	.	.	24
— (boul.) *III*	.	.	24
— (canal)	28	.	.
— (rue) (Courbevoie)	1	.	.
— du-St-Sacrement (église) *III*	.	.	26
— de-la-Chapelle (église)	22	.	.
St-Didier *I*	.	9	.
St-Dominique *I, II*	.	14	.
St-Eloy (cour & église)	.	31	.
St-Esprit (sém. du) *V*	.	.	19
St-Etienne-du-Mont (rue & église) *V*	.	22	.
St-Eugène (église) *III*	21	.	.
St-Eustache (église, place, & impasse) (Halles) *III*	.	21	.
St-Fargeau (rue & «lac»)	36	36	.
St-Ferdinand (chap., rue, & place)	9	.	.
St-Fiacre (rue & imp.) *III*	.	21	.
St-Florentin *II*	.	18	.
St-François-de-Sales (égl.)	11	.	.
— Xavier (pl. & égl.) *IV*	.	13	.
St-Georges (église)	30	.	.
— (rue & place) *II*	21	.	.
St-Germain (boul.) *II, IV, V*	.	17	.
— (île)	.	.	3
— (marché) *IV*	.	19	.
— de-Charonne (église)	.	35	.
— des-Prés (église & pl.) *IV*	.	19	.
— l'Auxerrois (égl. & r.) *III*	.	20	.
St-Gervais (église & place) *V*	.	23	.
St-Gilles *III*	.	26	.
St-Gothard (du)	.	.	20
St-Guillaume *IV*	.	17	.
St-Hippolyte	.	.	20
St-Honoré *I*	9	.	.
— (cloître) *II, III*	.	20	.
— (rue) *II*	.	18	.
— (marché) *II*	.	18	.
St-Hyazinthe *II*	.	18	.
St-Jacques *V*	.	19	19
— (boulevard & place)	.	.	20
— (squ. & tour) *III*	.	23	.
— du-Haut-Pas (égl.) *V*	.	.	19
St-James (rue & porte)	3	.	.
St-Jean-Baptiste-de-Belleville (église)	33	.	.
— — de-Grenelle (église)	.	.	7
— de-Dieu (Frères) *IV*	.	13	.
— St-François (église) *III*	.	23	.
St-Joseph *III*	.	21	.
St-Joseph (égl.)	.	27	.
— des Allemands	27	.	.
— (chap. angl.)	12	.	.
— (hôpital)	.	.	14
St-Julien-le-Pauvre *V*	.	22	.
St-Lambert	.	.	7
— de-Vaugirard	.	.	10
St-Laurent (église)	24	.	.
St-Lazare (prison)	24	.	.
— (rue & gare) *II*	18	.	.
St-Leu (église) *III*	.	23	.
St-Louis (hôpital) *III*	27	.	.
— (île et pont) *V*	.	22	.
— (lycée) *V*	.	19	.
— aux-Invalides (église) *IV*	.	14	.
— d'Antin (église) *II*	18	.	.
— en-l'Ile (rue & église) *V*	.	22	.
St-Mandé (av., porte & rue de)	.	.	34
St-Marc *II, III*	.	21	.
St-Marcel (boul. & égl.)	.	.	22
St-Martin *III*	.	23	.
— (boul. & porte) *III*	.	24	.
— (canal)	27	27	.
— (cour) *III*	24	.	.
— (marché) *III*	.	24	.
St-Mathieu	23	.	.
St-Maur *III*	27	29	.
St-Maurice (boulevard)	.	.	36
St-Médard (r. & église) *V*	.	.	22
St-Merry (r. & égl.) *V, III*	.	23	.
St-Michel (boul.) *IV, V*	.	19	19
— (hospice)	.	.	34
— (pont, place, & quai) *V*	.	19	.
— (villa)	.	17	.
— des-Batignolles (église)	17	.	.
St-Nicolas (port) *II*	.	20	.
— des-Champs (église)	.	24	.
— du-Chardonnet (église)	.	22	.
St-Ouen (av. & porte de)	16	.	.
St-Paul (rue & pass.) *V*	.	25	.
— Saint-Louis (église) *V*	.	25	.
St-Pétersbourg (de)	17	.	.
St-Philibert (avenue)	.	5	.
St-Philippe *III*	.	24	.
— du-Roule (église) *II*	15	.	.
— — (rue) *II*	15	.	.
St-Pierre (impasse)	.	.	10
— (rue & église) (Neuilly)	5	.	.
— de-Chaillot (égl.) *I*	.	12	.
— de-Montmartre (place, square & église)	20	.	.
— de-Montrouge (église)	.	.	17
— du-Gros-Caillou (égl.) *I*	.	11	.
— du-Temple (pass.) *III*	.	26	.
— St-Antoine (passage) *V*	.	25	.
St-Placide *IV*	.	16	.
St-Quentin	24	.	.
St-Roch (égl. & rue) *II*	.	18	.
St-Romain *IV*	.	16	.
St-Sabin *III, V*	.	26	.

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St-Sauveur . . . . . *III*	.	21	
St-Sébastien (rue, passage & imp.) . . . . . *III*	.	26	
St-Séverin, (rue & église) *V*	.	19	
St-Simon. . . . . *IV*	.	17	
St-Sulpice (rue, pl., & égl.) *IV*	.	19	
— (séminaire de)	.	16	
— (sémin. de) (Issy). . . .	.	.	6
St-Thomas-d'Aquin (église, rue, & place) . . . . *IV*	.	17	
St-Victor . . . . . *V*	.	22	
St-Vincent, Montmartre . .	20		
— de-Paul (église & rue) .	24		
— de-Paul (sœurs de) . . *IV*	.	16	
St-Yves	.	.	18
Ste-Alice	.	.	17
Ste-Anne (église)	.	.	24
— (rue & pass.) . . . . *II*	.	21	
— Popincourt (pass.) . . .	.	27	
Ste-Apolline . . . . . *III*	.	24	
Ste-Avoye (pass. & imp.) *III*	.	23	
Ste-Barbe (collège) . . . *V*	.	19	
Ste-Cécile . . . . . *III*	24		
Ste-Chapelle (pal. de just.) *V*	.	20	
Ste-Clotilde (église) . . *IV*	.	14	
Ste-Croix-de-la-Bretonnerie (rue & pass.). . . *III*, *V*	.	23	
— (institution).	8		
Ste-Elisabeth (r. & égl.) *III*	.	27	
Ste-Eugénie	.	17	
Ste-Euphrasie	19		
Ste-Félicité (impasse) . . .	.	.	10
Ste-Foy (rue & pass.) . *III*	.	24	
— (avenue) (Neuilly). . . .	2		
Ste-Geneviève (église) . *V*	.	19	
— (place) . . . . . *V*	.	22	
Ste-Isaure	19		
Ste-Marguerite (égl.) . . .	.	28	
Ste-Marie	20		
— (cour & passage)	27		
— (avenue)	.	.	35
— (Courbevoie)	1		
— des-Batignolles (église) .	14		
Ste-Marthe . . . . . *III*	27		
Ste-Opportune (r. & pl.) *III*	.	20	
Ste-Pélagie (prison) . . . *V*	.	.	22
Ste-Périne (institut. de) . .	.	4	
Saintonge (de) . . . . *III*	.	26	
Saints-Pères (des) . . . *IV*	.	17	
— (pont des) . . . . *II*, *IV*	.	20	
Salneuve	14		
Salomon-de-Caus . . . *III*	.	24	
Salpêtrière (de la)	.	.	26
— (hôpital de la)	.	.	25
Sambre-et-Meuse (de) . . .	27		
Samson	.	.	23
Sandrié (impasse) . . . *II*	.	18	
Santé (impasse de la) . . .	.	.	19
— (rue et prison de la) . .	.	.	20
Santeuil	.	.	22
Sarrette.	.	.	18
Sauffroy	16		
Saules (des)	20		
Saulnier (passage) . . *III*	21		
Saussaies (des) . . . . *II*	.	15	
Saussaye (boulevard de la)	4		
Saussier-Leroy.	12		
Saussure	14		
Sauvage	.	.	25
Sauval . . . . . *III*	.	20	
Savoie (de) . . . . . *V*	.	20	
Saxe (avenue de) . . . *IV*	.	13	
Scala (la) . . . . . *III*	.	24	
Sceaux (anc. gare de). . .	.	.	20
— Ceinture (station de). .	.	.	21
Scheffer . . . . . *I*	.	8	
Schomberg . . . . . *V*	.	25	
Schomer	.	.	16
Scipion (rue & place) . . .	.	.	22
Scribe . . . . . *II*	.	18	
Sébastopol (boulev. de) *III*	.	24	
Secrétan	30		
Sedaine. . . . . *V*	.	29	
Sédillot. . . . . *I*	.	11	
Séguier . . . . . *V*	.	19	
Ségur (avenue de) . . *IV*	.	13	
Seine (de) . . . . . *IV*	.	20	
— (quai de la)	29		
— (boulevard & quai de la) (Courbevoie)	1		
Sénat (palais du) . . . *IV*	.	19	
Sénégal (du)	.	30	
Sentier (du) . . . . . *III*	.	21	
— des Rossettes	.	.	30
Sept-Arpents (des)	32		
Sergent-Bauchat (du) . . .	.	31	
Serpente . . . . . *V*	.	19	
Sérurier (boulevard) . . .	32		
Servan	.	29	
Servandoni . . . . . *IV*	.	19	
Service Géogr. de l'Armée *IV*	.	14	
Seveste	20		
Sévigné. . . . . *V*	.	26	
Sèvres (de) . . . . . *IV*	.	16	
— (porte de)	.	.	5
Sèze (de) . . . . . *II*	.	18	
Sfax (de) . . . . . *I*	.	9	
Siam (de)	.	5	
Sibuet (pass.)	.	.	34
Simart	22		
Simon-le-Franc . . . . *III*	.	23	
Simonet (passage)	.	.	23
Simplon (du)	22		
Singer	.	5	
Smala (de la)	.	7	
Sœur-Rosalie (avenue) . . .	.	.	23
Solférino (rue & pont de) *II*	.	17	
— (Vanves)	.	.	9
Solidarité (de la)	32		
Solitaires (des)	33		
Sommerard (du) . . . . *V*	.	19	

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Sontay (de) . . . . . *I*	.	9	
Sorbier	.	33	
Sorbonne . . . . . *V*	.	19	
— (pl., r., & pass. de la) *V*	.	19	
Soufflot . . . . . *V*	.	19	
Soult (boulevard)	.	34	34
Source (de la)	.	1	
Sourdière (de la) . . . . *II*	.	18	
Sourdis. . . . . *III*	.	23	
Sourds-Muets (instit. des). *V*	.	.	19
Soyer	2		
Spontini	.	6	
Staël (de) . . . . . *IV*	.	.	13
Stanislas (rue & passage) *IV*	.	.	16
— (collège) . . . . . *IV*	.	16	16
Steinkerque (de)	20		
Stemler (pass.)	30		
Stendhal	.	32	
Stéphenson	23		
Stinville (passage).	.	28	31
Strasbourg (rue & gare de)	24		
— (boulevard de). . . *III*	24	24	
Suchet (boulevard)	.	2	
Sud (passage du)	29		
Suffren (avenue de) . . . . *I*	.	10	
Suger . . . . . *V*	.	19	
Suisses (passage des) . . .	.	.	14
Sully (de) . . . . . *V*	.	25	
— (pont) . . . . . *V*	.	22	
Surcouf . . . . . *II*	.	14	
Surène (de) . . . . . *II*	.	18	
Surmelin (du)	.	36	
Sycomores (avenue des) . .	.	1	
Tabacs (manufacture des) *II*	.	14	
Tabna (cité)	.	.	13
Tache	.	.	7
Tacherie (de la) . . . . *V*	.	23	
Tage (du)	.	.	24
Taillandiers (des)	.	29	
Taillebourg (avenue de) . .	.	31	
Taillepain . . . . . *III*	.	23	
Taine	.	.	31
Taitbout . . . . . *II*	21	21	
Talma	.	5	
— (cité).	.	.	13
Tandou	29		
Tanger (de)	26		
Tanneries (des)	.	.	20
Tarbé	14		
Tardieu	20		
Taylor . . . . . *III*	.	24	
Téhéran (de) . . . . . *II*	15		
Télégraphe (du)	33	33	
Temple (du) . . . . . *III*	.	23	
— (boul. du) . . . . . *III*	.	27	
— (marché du) . . . . *III*	.	27	
— (square du) . . . . *III*	.	24	
— Allemand	18		
— Anglican . . . . . *II*	.	15	
Téniers	.	.	1
Ténon (hôpital)	.	36	
Ternaux	.	27	
Ternes (pl. des)	12		
— (av., cité, & porte des).	9		
Terrage (du)	27		
Terrasse (de la)	14		
— (de la) (Charenton) . . .	.	.	32
Terre-Neuve (de)	.	32	
Terres-au-Curé (imp. des) .	.	.	27
Tertre (place du)	20		
Tesson	.	27	
Texel (du)	.	.	13
Thann (de)	14		
Théâtre (du)	.	7	
Théâtre Antoine. . . . *III*	.	24	
Th. Déjazet. . . . . *III*	.	27	
Th. de l'Ambigu . . . . *III*	.	24	
Th. de l'Athénée . . . . *II*	.	18	
Th. de la Gaîté . . . *III*	.	24	
Th. de la Porte-St-Martin *III*	.	24	
Th. de la Renaissance *III*	.	24	
Th. de la République *III*	.	27	
Th. de l'Odéon . . . . *V*	.	19	
Th. de l'Opéra . . . . *II*	.	18	
Th. de l'Opéra-Comique *II*	.	21	
Th. de l'Opéra-Popul.. *III*	.	27	
Th. des Bouffes-Parisiens *II*	.	21	
Théâtre des Nouveautés *II*	.	21	
Th. des Variétés . . . *III*	.	21	
Th. du Châtelet . . . . *V*	.	20	
Th. du Gymnase . . . *III*	.	24	
Th. du Palais-Royal . . *I*	.	21	
Th. du Vaudeville . . *II*	.	18	
Th. Français . . . . . *II*	.	21	
— — (place du). . . . *II*	.	21	
Th. Sarah-Bernhardt . . *V*	.	23	
Th. Trianon	20		
Thénard . . . . . *V*	.	19	
Théodule-Ribot	12		
Théophile-Gautier	.	4	
Thérèse . . . . . *II*	.	21	
Thermopyles (passage des)	.	.	17
Théry	.	6	
Thibaud	.	.	17
Thiboumery	.	.	11
Thierré (passage)	.	25	
Thionville (de)	29		
Tholozé	20		
Thorel . . . . . *III*	.	24	
Thorigny(de) . . . . . *III*	.	26	
Thouin . . . . . *V*	.	.	22
Tiers	.	.	23
Tilleuls (avenue des) . . .	.	1	
Tilsitt (de)	12		
Timbre (hôtel du) *II, III*	.	21	
Tiphaine	.	10	
Tiquetonne . . . . . *III*	.	24	
Tiron . . . . . *V*	.	23	
Titon	.	28	
Tivoli (passage de)	18		
Tlemcen	.	80	

	B.	R.	G.
Tocqueville (de)	14		
Tolbiac (de)			24
— (pont de)			29
Tombe-Issoire (de la)			18
Torcy (rue & place)	25		
Torricelli	9		
Touat			31
Toul (de)			34
Toullier		*V*	19
Tour-des-Dames (de la)	18		
— (de la), Malakoff			12
— (de la), Passy		*I*	6
Tourelles (des)	36		
— (des), Montrouge			15
Tourlaque	17		
Tournefort		*V*	22
Tournelle (quai & pont de la)		*V*	22
Tournelles (des)		*III, V*	26
Tournon (de)		*IV*	19
Tourtille (de)			30
Tourville (avenue de)		*I, IV*	13
Toussaint-Féron			24
Touzelin (passage)	10		
Tracy (de)		*III*	24
Traktir (de)		*I*	9
Transvaal (du)			33
Travaux Publ. (min. des)		*IV*	17
Traversière		*V*	26
Trebert (impasse)	10		
Treillhard	15		
Trémoille (de la)		*I*	12
Trévise (rue et cité de)		*III*	21
Trézel	16		
— (Levallois-Perret)	10		
Tribunal de Commerce		*V*	20
Trinité (passage de la)		*III*	24
— (r. & égl. de la)	18		
Trocadéro (av. du)		*I*	9
— (pal. & stat. de l'av. du)		*I*	6
— (pl. du)		*I*	8
Trois-Bornes (des)			27
— Couronnes (des)			30
— Frères (des)	20		
— Portes (des)		*V*	22
Tronchet		*II*	18
Trône (avenue du)			31
Tronson-Ducoudray		*II*	18
Trousseau (hôpital & rue)			28
Troyon	12		
Trudaine (avenue)	20		
Truffaut	14		
Tuileries (jard., palais, quai, & rue des)		*II*	17
Turbigo (de)		*III*	24
Turenne		*III, V*	26
Turgis			12
Turgot (rue & place)	21		
Turin (de)	18		
Ulm (d')		*V*	19
Union (passage de l')		*I*	11
Université (de l')		*I, II, IV*	17
Ursins (des)		*V*	23
Ursulines (des)		*V*	19
Usines (des)			7
Uzès (d')		*III*	21
Vacquerie (la)			29
Valadon		*I*	11
Val-de-Grâce (hôp. & r. du)			19
Valence (de)			22
Valenciennes (de)	24		
Valentin	11		
— Haüy		*IV*	13
Valette		*V*	19
Valhubert (place)		*V*	25
Vallée (de la)			12
Vallier	8		
Valmy (quai de)	27	*III*	27
— (rue de)			36
— (pass.)	10		
Valois (rue & place de)		*II*	21
Vandal			14
Vandamme			13
Van-Dyck (avenue)	12		
Vaneau (rue & cité)		*IV*	13
Vanves (& rue de)			9
— (rue & pass. de)			14
— (porte de)			11
— à-Montrouge (de)			12
Varenne (rue & cité de)		*IV*	16
Variétés (théâtre des)		*III*	21
Varize (de)			1
Vauban (place)		*IV*	13
Vaucanson		*III*	24
Vaucouleurs (passage)			30
Vaudeville (théâtre du)		*II*	18
Vaugelas			8
Vaugirard (de)		*IV, V*	16 13
— (boul. de)		*IV*	13
— (place de)			10
— (station de)			8
Vauquelin			19
Vauvenargues	16		
Vauvilliers		*III*	20
Vavin		*IV*	16
Véga (de la)			34
Vélasquez (avenue)	15		
Velpeau		*IV*	16
Vendôme (passage)		*III*	27
— (place)		*II*	18
Vendrezanne			23
Venise (de)		*III*	23
Ventadour		*II*	21
Ventes (hôt. des)		*III*	21
Vercingétorix			14
Vergniaud			20
— (Levallois-Perret)	8		
Vernet		*I*	12
Verneuil (de)		*IV*	17
Vernier	8		

	B.	R.	G.
Véro-Dodat (passage) *II, III*	.	20	
Véron	20		
Verrerie (de la) . *III, V*	.	23	
Versailles (avenue de). . .	.	4	4
— (porte de)	.	.	8
Versigny	19		
Vertbois (du) . . . . . *III*	.	24	
Verte (allée) . . . . . *III*	.	26	
Vertus (des) . . . . . *III*	.	24	
Vézelay	15		
Viala	.	7	
Viarmes (de) . . . . . *III*	.	21	
Vicq-d'Azir	27		
Victoire (de la) . . . . *II*	21		
Victoires (place des) . *III*	.	21	
Victor (boulevard)	.	.	8
— Cousin . . . . . *V*	.	19	
— Hugo (av.) . . . . . *I*	.	9	
— — (avenue) (Vanves) . .	.	.	9
— — (maison de) . . . . *V*	.	26	
— — (place)	.	9	
— — (lycée)(rue de Sevigne) *V*	.	26	
— — (boul.) (Clichy) . . .	13		
— — (boul.) (Neuilly) . .	5		
— — (rue & place) (Courbevoie)	1		
— — (Ivry)	.	.	33
— — (Les Carrières) . . .	.	.	36
— — (Levallois-Perret) . .	10		
— — (Malakoff)	.	.	12
— — (Pantin)	34		
— Massé	21		
Victoria (av.) . . . *III, V*	.	23	
Vieille-du-Temple *III. V*	.	23	
Vieilles-Tuileries (cour des) *IV*	.	16	
Vienne (de)	18		
Vierge (pass. de la) . . . *I*	.	11	
Viète	11		
Vieux-Chemin-d'Ivry (du) .	.	.	27
Vieux-Colombier (du) . *IV*	.	16	
Vigan (passage du) . . *III*	.	21	
Vignes (des)	.	5	
Vignolles (des)	.	35	
Vignon . . . . . *II*	.	18	
— (passage)	.	.	4
Vilin	.	30	
Villa Gabriel . . . . . *IV*	.	.	13
— Longchamp . . . . . *I*	.	9	
— Saïd	6		
Villars (avenue de) . . *IV*	.	13	
Villedo . . . . . *II*	.	21	
Villegranges (des)	36		
Ville-Hardouin . . . . *III*	.	26	
Villejuif (de)	.	.	23
Villejust (de) . . . . . *I*	.	9	
Ville-l'Evêque (rue & place de la) . . . . . *II*	.	15	
Ville Neuve (de la) . . *III*	.	24	
Villersexel (de) . . . . *IV*	.	17	
Villette (de la)	33		
— (de la) (Le Pré-St-Gervais)	32		

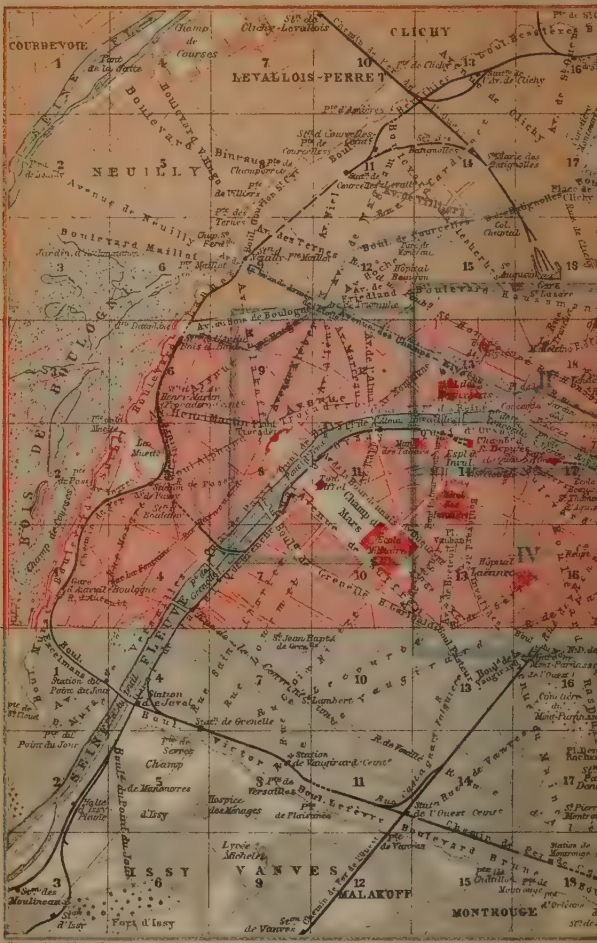
	B.	R.	G.
Villette (bassin de la) . . .	29		
— (boul. de la)	27		
— (porte de la)	28		
Villiers (av. de)	14		
— (porte & rue de)	8		
Villiot	.	.	28
Vinaigriers (des) . . . *III*	27		
— (cour des) . . . . *III*	24		
Vincennes (bois de)	.	.	35
— (cours & porte de) . . .	.	34	
— (gare de) (Bastille) . . *V*	.	25	
Vincent	30		
Vineuse . . . . . *I*	.	8	
Vingt-Neuf-Juillot (du) *II*	.	18	
Vintimille (rue & place) .	17		
Violet (passage) . . . *III*	24		
— (rue & pl.), Grenelle . .	.	7	7
Virginie	.	.	7
Visconti . . . . . *IV*	.	20	
Vistule (de la)	.	.	24
Vital	.	5	
Vitruve	.	35	
Vitry (porte de)	.	.	30
Vivienne (r. & pass.) *II, III*	.	21	
Voie-Industrielle	.	.	34
Voie-Verte (de la)	.	.	18
Volney . . . . . *II*	18		
Volontaires (des)	.	.	13
Volta . . . . . *III*	.	24	
Voltaire (boul. & place) *III*	.	29	
— (lycée)	.	30	
— (quai) . . . . . *IV*	.	17	
— (Levallois-Perret) . . .	7		
— (Montrouge)	.	.	15
Vosges (place des) . . . *V*	.	26	
Vouillé (de)	.	.	11
Voûte (de la)	.	34	
— du-Cours (de la) *II, III*	.	21	
Vrillière (de la) . *II, III*	.	21	
Wagram (av. de)	12		
— (pl. de)	11		
Washington . . . . . *I*	12		
— et Lafayette (monument de) . . . . . *I*	.	9	
Watt	.	.	29
Watteau	.	.	23
Wattieaux (passage). . . .	28		
Wattignies (de)	.	.	32
Weber	9		
Wilhem	.	4	
Wurtz	.	.	21
Xaintrailles	.	.	26
Ybry	2		
Yvette (de l')	.	1	
Yvon-de-Villarceau . . . *I*	.	9	
Zacharie . . . . . *V*	.	19	
Zône (de la)	.	.	33
— (de la) (Montrouge) . . .	.	.	15

Omnibus and Tramway Routes.

(Comp. p. 26 of the Handbook.)

List of the Omnibus Lines.

Lines	Offices.
A. *Place Clichy-Carrefour des Feuillantines* (Pl. B, 17 & G, 19).	To the Odéon as in line *H* (see below); then Boul. St. Michel (Rue Soufflot), Rue Gay-Lussac, Carrefour des Feuillantines.
B. *Trocadéro-Gare de l'Est* (Pl. R, 8 & B, 24).	Trocadéro, Champs-Elysées, 62; St. Phil.-du-Roule, St. Augustin, St. Lazare, Trinité, R. Châteaudun, Sq. Montholon, Gare de l'Est.
D. *Les Ternes-Boul. des Filles-du-Calv.* (Pl. B, 9 & R, 26).	Les Ternes, beyond the railway, Place des Ternes, Boul. Haussmann, 175; St. Philippe-du-Roule, Madeleine, Palais Royal, Louvre, Halles Centrales, Boul. de Sébastopol, and Boul. des Filles-du-Calvaire.
E. *Madeleine-Bastille* (Pl. R, 18 & R, 25).	Madeleine, Boul. d. Italiens, 8; Porte and Boul. St. Denis and St. Martin, Pl. de la République, Boul. des Filles-du-Calvaire, Bastille.
F. *Place Wagram-Bastille* (Pl. B, 11 & R, 25).	Place Wagram, R. Legendre, Boul. d. Batignolles, 51; St. Lazare, Bourse, Pl. des Victoires, Halles Centrales, R. Rambuteau, 36; Bastille.
G. *Square des Batignolles-Jardin des Plantes* (Pl. B, 14 & G, 22, 25).	Square des Batignolles, Pl. Clichy, Trinité, Palais Royal, Louvre, Châtelet, Boul. St. Germain, 14; Jardin des Plantes.
H. *Batignolles-Clichy-Odéon* (Pl. B, 14 & R, 19).	Av. de Clichy, 143; Pl. Clichy, R. de Châteaudun, Boul. des Italiens, 8; Palais Royal, Quai des Tuileries (Pont du Carrousel), St. Germain-des-Prés, St. Sulpice, Odéon.
I. *Place Pigalle-Halle aux Vins* (Pl. B, 20 & R, 22).	Pl. Pigalle, R. de Châteaudun, Boul. des Italiens, 8; Bourse, Pl. des Victoires, Louvre, Pl. St. Michel, Pl. Maubert, Halle aux Vins.
J. *Montmartre-Place St. Michel* (Pl. B, 19 & R, 19).	R. Ordener, 72; Boul. Rochechouart, Sq. Montholon, les Halles, Châtelet, Pl. St. Michel.
K. *Notre-Dame-de-Lorette-Boul. St. Marcel* (Pl. B, 21 & G, 22).	Rue de Châteaudun, Halles Centrales, Châtelet, Boul. St. Germain, 14; Boul. St. Marcel.
L. *La Villette-St. Sulpice* (Pl. B, 28, 31 & R, 19).	R. de Flandre (Abattoirs), Boul. de la Villette, Gare de l'Est, Boul. & Porte St. Martin, Rue de Rambuteau, 36; Pl. St. Michel, Sq. de Cluny, St. Germain-des-Prés, St. Sulpice.
M. *Buttes-Chaumont-Palais Royal* (Pl. B, 30 & R, 21).	R. Manin, Pl. Armand-Carrel, R. de Meaux, R. de Strasbourg, Porte St. Denis, Bourse, Palais Royal.
N. *Belleville-Louvre* (Pl. B, 33 & R, 20).	R. de Belleville, 25; Boul. de Belleville, Pl. de la République, Boul. and Portes St. Martin and St. Denis, Pl. des Victoires, Louvre.
Nbis. *Lac St. Fargeau-Louvre* (Pl. B, 36 & R, 20).	Lac St. Fargeau, near the Porte de Romainville (tramway, s. S. 32); R. Bolivar 1.
O. *Ménilmontant-Gare Montparnasse* (Pl. R, 33 & G, 16).	Pl. Gambetta, Boul. Ménilmontant, 150; Boul. Voltaire, 38; Boul. des Filles-du-Calvaire, Châtelet, St. Germain-des-Prés, Gare Montparnasse.
P. *Charonne-Pl. d'Italie* (Pl. R, 35 & G, 23).	R. de Bagnolet, 158 & 129; Père Lachaise, Pl. Voltaire, Bastille, Gare du Quai-d'Austerlitz, Pl. d'Italie.


COURBEVOIE
CLICHY
LEVALLOIS-PERRET
NEUILLY
BOIS DE BOULOGNE
SEINE
ISSY
VANVES
MALAKOFF
MONTROUGE
Champ de Courses
Clichy-Levallois
Bineau
Avenue de Neuilly
Boulevard Maillot
Jardin d'Acclimatation
Porte Maillot
Arc de Triomphe
Avenue du Bois de Boulogne
Avenue de la Grande Armée
Avenue de Malakoff
Avenue de Wagram
Avenue de Villiers
Boulevard Berthier
Boulevard Gouvion-St-Cyr
Boulevard Pereire
Boulevard Victor
Boulevard Lefebvre
Boulevard Haussmann
Boulevard Malesherbes
Boulevard Courcelles
Boulevard Péreire
Boulevard Bineau
Boulevard Richard-Wallace
Boulevard Exelmans
Boulevard Suchet
Boulevard Murat
Boulevard Beauséjour
Boulevard Delessert
Boulevard Lannes
Boulevard Flandrin
Boulevard Émile-Augier
Boulevard Montmorency
Boulevard Beauséjour
Avenue Henri-Martin
Avenue Victor-Hugo
Avenue Kléber
Avenue d'Iéna
Avenue Marceau
Avenue Mac-Mahon
Avenue de Friedland
Avenue de Messine
Avenue de Hoche
Avenue de Villiers
Avenue de Wagram
Avenue de la Grande Armée
Avenue de Malakoff
Avenue Bugeaud
Avenue Théophile-Gautier
Avenue du Bois de Boulogne
Avenue de Saint-Cloud
Avenue de Longchamp
Avenue de Suffren
Avenue de la Motte-Picquet
Avenue de Lowendal
Avenue de Ségur
Avenue de Breteuil
Avenue de Versailles
Avenue de Saxe
Avenue de Lamothe-Piquet
Avenue de Tourville
Avenue de la Bourdonnais
Avenue de Villars
Avenue de la Tour-Maubourg
Avenue de Rapp
Avenue de Suffren
Avenue de Lowendal
Avenue de Ségur
Avenue de Breteuil
Avenue de Versailles
Avenue de Saxe
Avenue de Lamothe-Piquet
Avenue de Tourville
Avenue de la Bourdonnais
Avenue de Villars
Avenue de la Tour-Maubourg
Avenue de Rapp
Champ de Mars
Trocadéro
Palais de l'Industrie
Palais de l'Exposition
Palais de l'Exposition
Palais de l'Exposition

DE PARIS

PANTIN
LE PRÉ ST GERVAIS
Cimetière du Père Lachaise
Boulevard Mortier
Boulevard Ney
Boulevard Davout
Boulevard Soult
Boulevard Masséna
Boulevard Kellermann
Boulevard Sérurier
Boulevard Ornano
Boulevard de Charonne
Boulevard de Picpus
Boulevard de Reuilly
Boulevard de Bercy
Boulevard de la Gare
Boulevard de la Rapée
Boulevard de la Bastille
Boulevard Richard Lenoir
Boulevard Voltaire
Boulevard Beaumarchais
Boulevard des Filles du Calvaire
Boulevard du Temple
Boulevard Saint-Martin
Boulevard de Strasbourg
Boulevard de Sébastopol
Boulevard de Magenta
Boulevard de la Chapelle
Boulevard de la Villette
Boulevard de Belleville
Boulevard de Ménilmontant
Boulevard de la Reine
Boulevard de Vincennes
Boulevard Poniatowski
Boulevard Diderot
Boulevard de la Contrescarpe
Boulevard Saint-Jacques
Boulevard Arago
Boulevard Port-Royal
Boulevard Saint-Michel
Boulevard du Palais
Boulevard de Sébastopol
Boulevard de Clichy
Boulevard de Rochechouart
Boulevard de la Chapelle
Boulevard Barbès
Boulevard Ornano
Boulevard Extérieur
Boulevard de Courcelles

Lines	Offices.
Q. *Plaisance-Hôtel de Ville* (Pl. G, 14 & R, 23).	R. de Vanves, 198 (Plaisance). Gare Montparnasse, St. Sulpice, Sq. de Cluny, Pl. St. Michel, Châtelet, Hôtel de Ville.
T. *Place Jeanne-d'Arc-Square Montholon* (Pl. G, 26 & B, 21).	Pl. and Rue Jeanne-d'Arc, Boul. de l'Hôpital, Gare d'Orléans, Boul. St. Germain, 14; Quai de l'Hôtel-de-Ville, R. du Bourg-Tibourg, R. de Rambuteau, 36; Boul. & Porte St. Denis, Sq. Montholon.
U. *Montsouris-Pl. de la République* (Pl. G, 21 & R, 27).	Station de Gentilly, R. Claude-Bernard, 5; Boul. St. Germain, 14; Pl. de la République.
V. *Boul. du Montparnasse-Gare du Nord* (Pl. R, 13 & B, 24).	Boul. du Montparnasse, R. de Sèvres, 65; R. des Sts. Pères, 78; St. Germ.-des-Prés, Louvre, Pl. des Victoires, Bourse, Gare du Nord.
X. *Vaugirard-Gare St.-Lazare* (Pl. G, 10 & B, 18).	R. Blomet, 108; R. de Sèvres, 65; Boul. St. Germain, 207; Madeleine, Gare St. Lazare.
Y. *Grenelle-Porte St. Martin* (Pl. R, 7 & R, 24).	R. du Théâtre, Av. Duquesne, Boul. St. Germain, 225; Quai des Tuileries (Pont du Carrousel), Palais Royal, Boul. St. Denis.
Z. *Grenelle-Bastille* (Pl. G, 7 & R, 25).	Church of Grenelle, Pl. Cambronne, R. de Vaugirard, 162; Gare Montparnasse, Odéon, Sq. Monge, Boul. St. Germain, 14; Bastille.
AB. *Passy-La Bourse* (Pl. R, 5 & R, 21).	Pl. de Passy, Av. Henri-Martin, Pl. de l'Etoile, Boul. Haussmann, 175; St. Philippe-du-Roule, Madeleine, Bourse.
AC. *Gare du Nord-Place de l'Alma* (Pl. B, 24 & R, 12).	Boul. de Denain, R. Lafayette, R. Drouot, Boul. des Italiens, 8; Opéra, Madeleine, Pl. de la Concorde, Pl. de l'Alma.
AD. *Quai de Valmy-Champ-de-Mars* (Pl. R, 27 & R, 11).	Quai de Valmy, Pl. de la République, Châtelet, St. Germain-des-Prés, R. des Sts. Pères, 78; Av. Duquesne, Av. Rapp.
AE. *Montrouge-Gare de Passy* (Pl. G, 17 & R, 5).	Montrouge (Eglise), R. de Vouillé, Pont de Grenelle, Gare de Passy (la Muette).
AF. *Panthéon-Place de Courcelles* (Pl. R, 19, 21 & B, 11).	Panthéon, R. Soufflot (Boul. St. Michel), Odéon, St. Sulpice, R. des Sts-Pères, 78; Boul. St. Germain, 207 & 225; Concorde, Madeleine, St. Augustin, Boul. de Courcelles, Pl. Pereire.
AG. *Porte de Versailles-Louvre* (Pl. G, 8 & R, 20).	R. de Vaugirard, 162; R. de Sèvres, 65; R. des Sts. Pères, 78; St. Germain-des-Prés, Quai des Tuileries (pont du Carrousel), Palais Royal, Louvre.
AH. *Grenelle (Javel)-Gare St. Lazare* (Pl. G, 7 & B, 18).	Rond-point St. Charles, Av. Duquesne, Palais Bourbon, Concorde, Madeleine, Gare St. Lazare.
AHbis. *Gare St. Lazare-Ecole Militaire* (Pl. B, 18 & R, 10).	As the preceding line, in inverted order, as far as the Av. Duquesne (Pl. R, 13).
AI. *Gare St. Lazare-Place St. Michel* (Pl. B, 18 & R, 19).	Gare St. Lazare (Pl. de Rome), Palais Royal, Louvre, Châtelet, Pl. St. Michel.
AJ. *Parc Monceau-La Villette* (Pl. B, 15 & B, 29).	Parc Monceau, R. Legendre, Pl. des Batignolles, R. Ordener, 72; Boul. Barbès, R. de la Chapelle, 55; R. de Crimée.
AK. *Gare St. Lazare-Gare de Lyon* (Pl. B, 18 & G, 25, 28).	Gare St. Lazare (Pl. de Rome), Boul. des Italiens, 8; Porte & Boul. St. Denis, Porte St. Martin, Pl. de la République, Boul. Voltaire, 38; Bastille, Gare de Lyon.
AL. *Gare des Batignolles-Gare Montparnasse* (Pl. B, 14 & G, 16).	Gare des Batignolles, Gare St. Lazare, Madeleine, Concorde, Palais Bourbon, Boul. St. Germain, 225 and 207; R. de Sèvres, 65; Gare Montparnasse.

Lines	Offices.
AM. *Montmartre-St. Germain-des-Prés* (Pl. B, 19 & R, 19).	R. Ordener, 72; Pl. Clichy, St. Lazare, Palais Royal, Quai des Tuileries (Pont du Carrousel), St. Germain-des-Prés.
AN. *Abattoirs de Vaugirard-les Halles* (Pl. G, 11 & R, 20).	R. des Morillons, R. de Vouille, St. Germain-des-Prés, Quai des Tuileries (Pont du Carrousel), Louvre, les Halles (Pointe St. Eustache).
AO. *Boulevard de la Villette-Boulevard de Bercy* (Pl. B, 27 & G, 28).	Boul. de la Villette, on Canal and the Rue de Meaux; Boul. Voltaire, 130 (Pl. Voltaire), Bastille, Boul. de Bercy.
AQ. *Montmartre-Porte Rapp* (Ch.-de-Mars; Pl. B, 20 & R, 11).	Pl. St. Pierre, Pl. de Clichy, Gare St. Lazare, St. Augustin, St. Philippe-du-Roule, Champs-Elysées, Pl. de l'Alma, Porte Rapp.
AR. *Square Montholon-R. de la Tombe-Issoire* (Pl. B, 21 & G, 17, 18, 20).	R. Lafayette, Faub.-Montmartre, R. des Halles, St. Denis, Châtelet, Pont au Change, Boul. St. Michel, B. St. Jacques, Av. de Montsouris, R. de la Tombe-Iss. (old Gare de Sceaux).
AS. *Vaugirard (Eglise)-Pl. de la Bourse* (Pl. G, 10 & R, 21).	R. Gerbert, R. de Vaugirard, Boul. du Montparnasse, R. de Sèvres, R. de Rennes, St. Germain-des-Prés, R. Bonaparte, Quai de Conti, Pont Neuf, R. de Rivoli, R. Croix des Petits-Champs, Place de la Bourse.

List of the Tramway Lines.

Comp. p. 26 of the Handbook.

Tramways belonging to the Compagnie des Omnibus.

TC. *Louvre-Vincennes* (Pl. R, 20 & G, 34).	Louvre, R. de Rivoli, R. St. Antoine, Bastille, Pl. de la Nation, Vincennes. — 40 & 20 c.
TD. *Etoile-La Villette* (Pl. B, 12 & B, 26). — In part the same line as *TP* and *TP bis*.	Pl. de l'Etoile, Pl. des Ternes, Boul. de Courcelles, 98; Parc Monceau, Boul. des Batignolles, 51; Pl. Clichy, Boul. Magenta, Pl. de la Chapelle, Boul. de la Villette.
TE. *La Villette-Place de la Nation* (Pl. B, 26 & R, 31).	Boul. de la Villette, Boul. de Belleville, Boul. de Ménilmontant, 150; Boul. de Charonne, Père-Lachaise, Pl. de la Nation.
TF. *Cours de Vincennes-Louvre* (Pl. R, 34 & R, 20) or to *Rue Etienne-Marcel* before 10 a.m.	Pl. de la Nation, Pl. Voltaire, Boul. Voltaire, 38; Pl. de la République, Boul. Sébastopol, 77; Halles Centrales, Louvre.
TG. *Montrouge-Gare de l'Est* (Pl. G, 18 & B, 24).	Av. d'Orléans and de l'Observatoire, R. Soufflot, Sq. de Cluny, Pl. St. Michel, Châtelet Boul. Sébastopol, 77; Boul. St. Denis, Boul. de Strasbourg, Gare de l'Est.
TH. *La Chapelle-Pl. Monge* (Pl. B, 22 & G, 22).	R. de la Chapelle, 184; Pl. de la Chapelle, R. Lafayette, 158; Gare de l'Est, Boul. St. Denis, Boul. Sébastopol, 77; Châtelet, Pl. St. Michel, Sq. de Cluny, Sq. Monge.
TI. *Porte de Clignancourt-Bastille* (Pl. B, 19 & R, 25).	Porte de Clignancourt, Boul. Barbès, Boul. de la Chapelle, de Magenta, R. Lafayette, 140; Boul. de Strasbourg (Gare de l'Est), Pl. de la République, Boul. Voltaire, 38; Bastille.
TJ. *Hôtel de Ville-Passy* (Pl. R, 23 & R, 5).	Hôtel de Ville (Av. Victoria), Châtelet, Louvre, Quai des Tuil. (Pont du Carr.), Pl. de la Concorde, de l'Alma, de Passy, La Muette.
TK. *Louvre-Charenton* (Pl. R, 20 & G, 36.	Louvre, Châtelet, Quai de l'Hôt.-de-Ville, Bastille, Pl. Mazas, Pont de Bercy. — 40 & 20 c.
TL. *Bastille-Porte Rapp* (Champ-de-Mars; Pl. R, 25 & R, 11).	Bastille, Pl. Maubert, Sq. de Cluny, St. Germain-des-Prés, Boul. St. Germain, 207 & 225; Palais-Bourbon, Porte Rapp.

Lines	Offices.
TM. *Gare de Lyon - Place de l'Alma* (Pl. G, 25 & R, 12).	Gare de Lyon, Pl. Mazas, Gare du Quai-d'Austerlitz; then as line *TL*, and Pl. de la Concorde, Pl. de l'Alma.
TN. *Rue Taitbout-La Muette* (Pl. B, 21 & R, 5).	R. Taitbout, Opéra, R. de Rome, St. Augustin, Boul. Haussmann, 175; Pl. de l'Etoile, Av. Victor-Hugo, Gare du Trocadéro, La Muette.
TO. *Auteuil* (Pl. R 1)-*Boulogne.*	Auteuil (Gare; Pl. R, 1), Eglise and Rond Point de Boulogne. — 15 & 10 c.
TP. *Trocadéro-La Villette* (Pl. R, 8 & B, 26).	Trocadéro, Pl. de l'Etoile, thence as *TD.*
TP^{bis}. *Trocad.-Ceinture* (Av. Henri-Martin)-*Pl. du Trocadéro* (Pl. R, 6 & R, 8, 9).	Running betw. the Gare and Pl. du Trocadéro. Travellers are free to continue, without additional fare, by the line *TP*, or vice versâ.
TQ. *Halles-Porte d'Ivry* (Pl. R, 20 & G, 27).	Halles Centrales, Pl. du Châtelet, Pl. St. Michel, Boul. St-Marcel, Pl. d'Italie.
TR. *Boulogne-Les Moulineaux.*	Boulogne (égl.), Les Moulineaux. — 15 & 10 c.
TS. *Charenton-Créteil.*	See p. 302. — 25 & 15 c.
TU. *Anc. Gare de Sceaux-Pl. de la Nation* (Pl. G, 20 & R, 31).	Boul. St. Jacques, Pl. d'Italie, Pont de Bercy, R. de Charenton, Pl. de la Nation.
TV. *Opéra-Pantin* (Pl. B, 18 & B, 34).	Opéra, Sq. Montholon, R. Lafayette, 158; Boul. de la Villette, Pantin. — 40 & 20 c. (35 & 25 on Sund. and holid.)
TX. *Châtelet-Montreuil* (Pl. R, 20, 23 & R, 34).	Châtelet (Av. Victoria), R. du Bourg-Tibourg, Bastille, Pl. de la Nation, Montreuil. — 40 & 20 c.
TY. *Place de la République-Charenton* (Pl. R, 27 & G, 36).	Pl. de la République, Boul. des Filles-du-Calvaire, Bastille, R. Crozatier, R. de Charenton, Pl. des Ecoles in Charenton. — 40 & 20 c.
TZ. *Châtelet-St. Denis* (Pl. R, 20 & B, 22).	Châtelet, Boul. Sébastopol, and St. Denis, Gare de l'Est, R. Lafayette, 158; Pl. & R. de la Chapelle, St. Denis. — 60 & 30 c.
TAB. *Louvre-St. Cloud* or *Sèvres* and *Versailles* (Pl. R, 20 & G, 1).	Louvre, Quai des Tuileries (Pont du Carrousel), Pl. de la Concorde, Pl. de l'Alma, Pont de Grenelle, Point-du-Jour, etc. — 50 & 35 c. — 50 & 35 c. — 1 fr. & 85 c.
TAC. *Auteuil-St. Sulpice* (Pl. R, 1 & R, 19).	Auteuil (Gare), Pont de Grenelle, Pl. Cambronne, R. de Sèvres, 65; R. des Sts. Pères, 78; St. Sulpice.
TAD. *Cours de Vincennes-St. Augustin* (Pl. R, 34 & B, 18).	Cours de Vincennes (R. des Pyrénées), R. d'Avron & de Bagnolet, Pl. Gambetta, Boul. de la Villette, R. Lafayette, 158; Gare du Nord, Sq. Montholon, Trinité, St. Lazare, St. Augustin.
TAE. *Auteuil-Madeleine* (Pl. R, 1 & R, 18).	Auteuil (Gare), la Muette, Pl. de Passy, Trocadéro, Pl. de l'Etoile, Boul. Haussmann, 175; St. Augustin, R. de Rome, Madeleine.
TAF. *Montrouge-St. Augustin* (Pl. G, 18 & B, 15).	Av. d'Orléans, Pl. du Maine, Boul. du Montparnasse (R. de Sèvres), Av. Duquesne, St. Philippe-du-Roule (St. Augustin).
TAG. *Trocadéro-Ceinture-Opéra* (Pl. R, 6 & R, 18).	Gare Trocadéro, Av. Henri-Martin, Pl. de l'Etoile, Boul. Haussmann, 175; R. de Rome, Opéra. — Afterwards: *Porte Maillot-Opéra.*
TAH. *Boul. de Vaugirard-Gare du Nord* (Pl. G, 13 & B, 24).	Pl. du Maine, Gare Montparnasse, St. Germain-des-Prés, Sq. de Cluny, Pl. St. Michel, Pl. du Châtelet, Boul. Sébastopol, 77 & 114; Gare de l'Est, Gare du Nord.
TAI. *Gare du Quai d'Austerlitz-Gare du Nord* (Pl. G, 25 & B, 24).	Gare du Quai d'Austerlitz, Gare de Lyon, Pl. de la Bast., Boul. des Filles-du-Calv., Pl. de Républ., Gare de l'Est, Gare du Nord

Tramways North and Tramways South.

Lines	Offices.
TNA. *Etoile-Courbevoie* (*Suresnes;* Pl. B, 12 & B, 1).	Pl. de l'Etoile, Porte Maillot, Pont de Neuilly. — 40 & 20 c. — From *Courbevoie* to *Suresnes:* 20 & 10 c.
TNAB. *Madeleine-Courbevoie* (Pont de Neuilly; Pl. R, 18 & B, 1).	Madeleine, St. Augustin, Parc Monceau, Porte de Champerret, etc. — 50 & 25 c. — 45 & 25 c. or 60 & 35. — 45 & 25 c.
TNB. *Madeleine - Courbevoie* (Neuilly, Pont de la Jatte; Pl. R, 18 & B, 1).	
TNBA. *Madeleine-Neuilly* (R. du Château; Pl. R, 18 & B, 2).	
TNAI. *Neuilly* (St. James)-*St. Augustin* (Pl. B, 3 & B, 15).	Pl. de Puteaux, R. de Longchamp, Boul. Richard-Wallace (Neuilly), Av. de Madrid, Av. du Roule, R. du Faubourg-St-Honoré, St. Augustin. — 15 & 10 c.
TNAE. *Porte Maillot-St. Ouen-St. Denis* (Pl. B, 9 & B, 13).	Line outside the fortifications, viâ the Route de la Révolte, etc. — 50 & 30 c.
TNC. *Madeleine-Levallois-Perret* (Quai Michelet; Pl. R, 18 & B, 7, 4).	Offices in Paris as *TNAB* as far as Pl. Pereire, then Porte de Courcelles, etc. — 45 & 20 c.
TND. *Madeleine-Asnières-Gennevilliers* (Pl. R, 18 & B, 10, 13).	Madeleine, R. de Rome, Pl., Av. and Porte de Clichy, etc. — 50 & 25, 60 & 35 c.
TNDa. *Madeleine-Asnières-Colombes* (Pl. R, 18 & B, 7, 10).	Madeleine, R. de Rome, Porte d'Asnières, etc. — 45 & 25, 60 & 35 c.
TNE. *Madeleine-St. Ouen-St. Denis* (Pl. R, 18 & B, 16).	Offices in Paris as *TND.* — 40 & 20, 60 & 30 c. — Small Tramway in St. Ouen, 5 c.
TNF. *Opéra-St. Denis* (Pl. R, 18 & B, 22).	R. de Châteaudun, Pl. de la Chapelle, R. de la Chapelle, 184. — 60 & 30 c.
TNG & H. *Pl. de la Républ.-Aubervilliers & Pantin* (Pl. R, 27 & B, 28 or B, 34).	Pl. de la République, Gare de l'Est, R. Lafayette, 158; Rond Point de la Villette. — 50 & 25 c. — 40 & 20c. (45 & 25 on Sun. and holid.).
TS 1. *St. Germain-des-Prés-Fontenay-aux-Roses* (Pl. R, 19 & G, 15).	St. Germain-des-Prés, Gare Montparnasse, anc. Gare de Sceaux, Av. d'Orléans, etc., viâ *Montrouge* and *Châtillon.* — 45 & 25 c.
TS 2. *St. Germain-des-Prés-Clamart* (Pl. R, 19 & G, 9).	St. Germain-des-Prés, Gare Montparnasse, Porte de Versailles, etc., viâ *Vanves.* — 45 & 25 c.
TS 3. *Etoile - Montparnasse* (Pl. B, 12 & G, 16).	Pl. de l'Etoile, Pl. de l'Alma, Av. Duquesne (Ecole Milit.), Gare Montparnasse. — 30 & 15c.
TS 4. *Montparnasse - Bastille* (Pl. G, 16 & R, 25).	Gare Montp., Observatoire, Boul. St-Marcel, Gare du Quai d'Austerl., Bastille. — 30 & 15c.
TS 5. *St. Philippe-du-Roule-Vanves* (Pl. B, 15 & G, 9).	St. Phil.-du-Roule, Av. Duquesne (Ec. Milit.), Boul. du Montparnasse, etc. — 25 & 15 c.
TS 6. *Châtelet-Vitry-Choisy-le-Roi* (Pl. R, 20, 23 & G, 27).	Châtelet, Pl. Maubert, Boul. St. Marcel, Pl. d'Italie, etc. — 35 & 20 c., 50 & 30 c.
TS 7. *Les Halles* (Bourse de Comm.)-*Petit-Ivry* (Pl. R, 20 & G, 30).	Halles Centrales, R. Coquillière, Châtelet, and thence as *TS 6.* — 25 & 15 c.
TS 8. *Châtelet-Bicêtre-Villejuif* (Pl. R, 20, 23 & G, 24).	Same 'correspondances' in Paris as line *TS 6.* — 25 & 15 c. — 35 & 20 c.
TS 9. *Gare du Quai d'Austerlitz-Place de la Nation* (Pl. G, 25 & R, 31).	Gare du Quai d'Austerlitz, Pl. Daumesnil, Pl. de la Nation. — 30 & 20 c.
TS 10. *Bastille-Charenton* (Pl. R, 25 & G, 35).	Bastille, Pl. Daumesnil, St. Mandé, Charenton (Rue de St. Mandé). — 30 & 20 c.

Other Independent Tramways.

The following list consists of suburban lines, belonging to independent companies and not 'corresponding' with the lines already mentioned. They are almost all new (some not yet finished) and are propelled by different systems of electric motive power. — The page-references given in the following list apply to the text of the handbook.

Names	Routes. — Fares: 15 and 10 c. in Paris, 5 c. per section outside the walls.
Place de l'Etoile - St. Germain-en-Laye, see p. 366.	
Porte Maillot - Val-d'Or (Suresnes; pp. 218 and 339).	Along the Bois de Boulogne, to the N. (Neuilly; comp. the Pl. p. 230), then to the W., near the Seine and Longchamp (race-course), and viâ Suresnes till about halfway to St. Cloud.
Neuilly (p. 218; Porte Maillot) - *Bezons-Maisons-Laffitte.*	Rue du Château, Ile de la Jatte, Courbevoie (p. 332), Colombes (junction), La Garenne (station; p. 362), Bezons (quay; p. 362), Le Grand Cerf, Houilles (Chemin des Blanches), Grande-Ceinture Sartrouville (p. 381), Maisons-Laffitte (racecourse), Parc de Maisons, Maisons-Laffitte. Fares 80 or 55 c., to Bezons 50 or 30 c.
Neuilly (p. 218; Porte Maillot) - *Colombes* (p. 380; Mairie).	To Colombes as in the preceding line, thence to the Place de l'Eglise at Colombes. — 40 or 25 c.
St. Cloud (p. 338) - *Pierrefitte* (p. 386).	St. Cloud, Pont de St. Cloud, the quays, Courbevoie (p. 332), Asnières, Boul. Ornano, St. Denis, Rue de la République, Rue de Paris, Avenue St. Denis. — 1 fr. 25 or 75 c.
Argenteuil (p. 380) - *Asnières* (p. 331).	Pont and Avenue d'Argenteuil, Asnières (Carrefour des Bourguignons).
Boulogne - Vincennes (pp. 338 and 249), through the Southern suburbs (service suspended).	Porte de Boulogne (comp. the Pl. and p. 230), Billancourt (p. 336), Les Moulineaux (p. 334), Issy (p. 334), Vanves (p. 334), Montrouge (p. 402), Gentilly (p. 398), Ivry (p. 404), Alfortville (p. 252), Charenton (p. 252), St. Mandé (p. 249).
Boulogne - Montreuil (pp. 338 and 252), through the Southern quarters of Paris.	Billancourt (see above), Porte de St. Cloud (Paris; Pl. G, 1), Rue Michel-Ange, R. Molitor, etc.; Pont Mirabeau (p. 229), Rues de la Convention, de Vouillé, d'Alésia and de Tolbiac, Pont de Tolbiac, R. de Wattignies, R. Michel-Bizot, Cours de Vincennes; St. Mandé (p. 249) and Vincennes (p. 249).
Auteuil (p. 229; station) - *Pont de Billancourt* (p. 336; right bank.	Boul. Suchet, Boul. Murat, Rue and Porte Molitor, Rue du Parc, Avenue Victor Hugo, Rue des Quatre-Cheminées, Rue de Meudon, Place Nationale (Billancourt).
Auteuil (p. 229; station) - *Pont de St. Cloud* (p. 332).	To the Avenue Victor Hugo as in the preceding line; then Rue de la Plaine, R. de Sèvres, Rond Point de la Reine, main road.
Billancourt - Champ-de-Mars (pp. 336 and 304).	Les Moulineaux and Issy (see above); Porte de Versailles (Paris; Pl. G, 8); Rues de Vaugirard, de la Convention and de la Croix-Nivert, Avenues de Lowendal, Suffren, la Motte-Picquet and la Bourdonnais.

Names	Routes. — Fares: 15 and 10 c. in Paris, 5 c. per section outside the walls.
Billancourt (p. 336) - *Ivry-Port* (p. 404).	To Malakoff as by the Billancourt and Vincennes line. Then Gentilly (p. 398), Bicêtre (p. 398), Petit-Ivry, Ivry-Centre, Ivry-Port.
Vanves-Champ-de-Mars (pp. 334 and 304). Service temporarily suspended.	Rue de Paris (Vanves), Porte Brancion (Paris; Pl. G, 11); Rues Brancion, des Morillons, Labrouste, and des Fourneaux, Boul. Pasteur and Ave. de Suffren. Thence to Le Raincy (Appx., p. 35).
Châtenay - Champ - de - Mars (pp. 400 and 304).	Sceaux (p. 399), Fontenay-aux-Roses (p. 397), Bagneux (p. 397; cemetery), Montrouge (p. 329), Porte de Montrouge (Paris; Pl. G, 18), R. Friant, Ave. de Châtillon, Rues d'Alésia, de Vouillé, Labrouste, and des Fourneaux, Boul. Pasteur and Garibaldi, Avenues de Suffren, de Ségur, Duquesne, and de la Bourdonnais.
Bonneuil sur Marne-Pont de la Concorde (pp. 407 and 65).	Créteil (p. 302), Maisons-Alfort (p. 407), Alfortville (p. 252), Ivry (p. 404), Porte de la Gare (Paris; Pl. G, 29-30), Quai de la Gare d'Austerlitz, etc.
Place de la Concorde (p. 63) - *Vitry* (p. 404).	To Ivry as by the preceding line (reversed). Thence to Vitry by the Route de Vitry and Rue des Ecoles.
Charenton (p. 252) - *Place de la Concorde* (p. 63).	Charenton (Pont de Charenton), Alfortville (p. 252), Ivry, Porte and Quai de la Gare, Quai d'Austerlitz etc., Pont de la Concorde.
Maisons Alfort-Châtelet (pp. 407 and 108).	Maisons-Alfort (church), Grande-Rue d'Alfort, Pont d'Ivry, Boul. Sadi Carnot, Quais d'Ivry, etc., Rue de la Cité, Pont Notre-Dame, Châtelet.
Villemomble (p. 406) - *Place de la République* (p. 85).	Raincy-Villemomble station, Ave. du Raincy, Grande-Rue, Rosny-sous-Bois (p. 406), Fontenay-sous-Bois (p. 252), Vincennes (p. 249), St. Mandé, Cours de Vincennes, Place de la Nation, Avenue Philippe-Auguste, Boul. de Ménilmontant, Avenue and Place de la République.
Rosny (p. 406) - *Place de l'Opéra* (p. 78).	Boundary of Montreuil and Fontenay (pp. 252, 306), Vincennes (p. 249), St. Mandé (p. 249), Cours de Vincennes (Paris; p. 248), Ave. Philippe-Auguste, Boul. de Ménilmontant, Ave. de la République, Rues du Temple, Réaumur and Quatre Septembre.
Opéra (p. 79) - *Montreuil - Fontenay* (pp. 252, 406)	To the Avenue de la République as in the preceding line. Then, Père-Lachaise, Ave. and Pl. Gambetta, R. de Vincennes, Bagnolet (p. 257), Montreuil (p. 257), Fontenay (station).
Le Raincy-Sceaux (p. 399).	Villemomble, Noisy-le-Sec (p. 377), Romainville (p. 236), Bagnolet, Porte de Bagnolet (Paris; Pl. R, 36), R. Belgrand, Ave. Gambetta, R. du Chemin-Vert, Ave. Parmentier, Ave. Ledru-Rollin, Boul. de l'Hôpital, Boul. St. Marcel; Boul. Arago, Avenue and Route d'Orléans.
Arcueil (p. 398) - *Luxembourg* (p. 306).	Arcueil-Cachan (Mairie), Gentilly, Av. de la Gare, R. des Peupliers, R. de la Colonie, Boul. d'Italie, Rues Claude-Bernard, Gay-Lussac, and Luxembourg.

Names	Routes. — Fares: 15 and 10 c. in Paris, 5 c. per section outside the walls.
Noisy-le-Sec-Square du Temple (pp. 377 and 195).	Les Lilas (p. 236), Porte de Ménilmontant (Paris; Pl. R, 36), Rues St. Fargeau, de Ménilmontant, Oberkampf, Commines, de Turenne, de Franche-Comté, and de Picardie.
Bondy-Place de l'Opéra (pp. 396 and 78).	Noisy-le-Sec (p. 377), Romainville (p. 236), Les Lilas (p. 236), Porte de Romainville (Paris; Pl. B, 36), Avenue Gambetta, Avenue and Place de la République, Rues du Temple, Réaumur, and du Quatre Septembre.
Le Raincy (p. 406)-*Bondy-Place de l'Opéra* (p. 78).	Le Raincy (Pl. Thiers), Bondy (p. 396), Noisy-le-Sec (p. 377), Pantin (p. 236), Pré-St. Gervais (p. 236), Buttes-Chaumont, Rue de Meaux, Ave. Parmentier, Ave. and Place de la République; thence as in the preceding line.
Opéra-Pantin (Rue Meluil)-*Bobigny.*	As by the preceding line to Pantin (p. 236), where the routes diverge.
Le Raincy (p. 406)-*Place de la Concorde* (p. 63).	Le Raincy (Pl. Thiers), Bondy (Gare de Gargan), Noisy-le-Sec (p. 377), Romainville (p. 236), Les Lilas (p. 236), Bagnolet (p. 237), Ave. Ledru-Rollin, Faubourg-St-Antoine, Bastille, Pont Sully, Quai d'Orsay.
Pantin-Ivry (pp. 236 and 404).	Quatre-Chemins (boundary of Aubervilliers), Le Pré-St-Gervais (p. 236), Les Lilas (p. 236), Montreuil-sous-Bois (p. 252), Vincennes (p. 249), St. Mandé (p. 249), Charenton (p. 252), and Alfortville (p. 252).
St. Ouen-Champ-de-Mars (pp. 215 and 304). Service at present only from the Place Pereire and Champ-de-Mars.	Boul. Victor Hugo (St. Ouen), Porte d'Asnières (Paris; Pl. B, 10, 11), Boul. Pereire, Ave. Niel and MacMahon, Place de l'Etoile, Ave. Marceau, Pont de l'Alma, Ave. Bosquet, and thence to the Gare Montparnasse.
Houilles (p. 381)-*St. Ouen* (p. 215).	Bezons (p. 362), Colombes (p. 380), Gennevilliers (p. 332), St. Ouen (Rue de Soubise).
Epinay (Lac d'Enghien)-*La Trinité* (pp. 377 and 208).	St. Denis (p. 371), St. Ouen (p. 215), Poterne de Montmartre (Paris; Pl. B, 19), R. Damrémont and Caulaincourt, Boul. and R. de Clichy, or R. d'Amsterdam and de Londres.

Electric Tramways (Chemins de Fer Nogentais).

These tramways start from the station of the *Métropolitain Railway*, at the Porte de Vincennes; comp. Pl. R, 34 and p. 247.

Names	Routes.
Ville-Evrard.	Château and Bois de Vincennes (pp. 249, 250), Nogent-sur-Marne (p. 406), Le Perreux, Bry-sur-Marne (p. 406), Neuilly-sur-Marne, Ville-Evrard.
Noisy-le-Grand.	As above to Bry-sur-Marne; then Château-de-Bry, Noisy-le-Grand.
Charenton.	Château de Vincennes, Les Minimes (p. 252), Joinville-le-Pont, St.-Maur (p. 407), Port-Créteil (p. 407), Adamville, La Varenne-St-Hilaire, Charenton (p. 252).
Villemomble.	Montreuil (p. 252), Rosny-sous-Bois (p. 406), Villemomble (p. 406).
Champigny.	Vincennes (p. 249), Nogent-sur-Marne (p. 406), Le Plant-Champigny (p. 407).

List of the Stations of the 'Métropolitain'.

Comp. p. 28 of the Handbook and the annexed Plans.

Stations and points of interest near them (the distances are given in parenthesis). — Uniform fares: 25 c. and 15 c.

The stations are about 500 mètres, or 1/3 M., distant from each other.

1. From the Porte de Vincennes to the Porte Maillot.

Porte de Vincennes (Pl. R, 34; p. 247). *Vincennes* and *Bois de Vincennes* (pp. 249, 250; 1¼ M.). — The line passes through a tunnel following the Cours de Vincennes (p. 247) to the W.

Place de la Nation (Pl. R, 31; p. 246). *Cimetière de Picpus* (p. 247; 1/3 M.). Then by a tunnel under the Boul. Diderot.

Rue de Reuilly (Pl. R, 28). — Still under the Boulevard.

Gare de Lyon (Pl. R, G, 25). *Pont d'Austerlitz* (p. 318; 1/3 M.). *Jardin des Plantes* (p. 318; 1/2 M.). Thence under the Rue de Lyon.

Place de la Bastille (Pl. R, 25; *V*; p. 174), where the line crosses the Canal St. Martin in the open air. *Gare de Vincennes*, *Pont Sully* (p. 176; 1/3 M.), *Halle aux Vins* (p. 318; 1/2 M.). — Then under the Rue St. Antoine.

St. Paul (Pl. R. 26, 25). *Church of St. Paul & St. Louis* (p. 173). *Musée Carnavalet* (p. 180; 330 yds.). *Place des Vosges* and *Victor Hugo's House* (pp. 185, 186; 1/4 M.); *Ile St. Louis*. — We now follow the Rue de Rivoli (tunnel).

Hotel de Ville (Pl. R, 23; *V*; p. 169). *St. Gervais* (p. 172; 1/8 M.); *Archives* and *Imprimerie Nationales* (pp. 176 & 180; 1/3 M.), *Square du Temple* (p. 194; 1/2 M.), *Notre Dame* (p. 259), *Sorbonne* (p. 274; 2/3 M.), *Panthéon* (p. 276; 1 M.).

Châtelet (Pl. R, 20; *III*; p. 168), station in the Rue des Lavandières-Ste-Opportune. *Châtelet* and *Sarah Bernhardt Theatres* (pp. 37, 36; 165 yds., 1/8 M.), *Tour St. Jacques* (p. 167; 1/3 M.); *St. Merri* (p. 167; 1/4 M.), *Fontaine des Innocents* (p. 188; 1/3 M.), *St. Nicolas-des-Champs* (p. 190; 1/2 M.), *Conservatoire des Arts et Métiers* (p. 191; 2/3 M.), *Pont-Neuf* (p. 253; 1/4 M.), *Palais de Justice* (p. 255; 1/2 M.), *Place St. Michel* (p. 263; 1/2 M.), *Musée de Cluny* (p. 265; 2/3 M.).

Louvre (Pl. R, 20; *III*), at the Rue du Louvre (p. 91). *Musées du Louvre* (p. 92; 330 yds.), *St. Germain-l'Auxerrois* (p. 91; 115 yds.), *Bourse d Commerce* (p. 187; 1/8 M.), *Halles Centrales* (p. 188; 330 yds.), *St. Eustache* (p. 189; 1/3 M.), *Hôtel des Postes* (p. 181; 1/3 M.), *Pont des Arts* (p. 282; 1/4 M.), *Ecole des Beaux-Arts* (p. 285; 1/3 M.), *Institut* (p. 282; 1/3 M.), *Hôtel des Monnaies* (p. 284; 1/3 M.), *St. Germain-des-Prés* (p. 288; 2/3 M.).

Palais-Royal (Pl. R, 20, 21; *II*; p. 89). *Théâtre-Français* (p. 35; 110 yds.), *Avenue de l'Opéra* (p. 88; 220 yds.), *Bibliothèque Nationale* (p. 195; 1/3 M.), *Banque de France* (p. 90; 1/2 M.), *Place des Victoires* (p. 201; 1/3 M.), *Bourse* (p. 302; 1/2 M.), *Place* and *Pont du Carrousel* (p. 69; 110 yds., 1/4 M.).

Tuileries (Pl. R, 18; *II*), opposite the Rue du Vingt-Neuf Juillet. *Jardin des Tuileries* (p. 65), *Place de Rivoli* (p. 88; 165 yds.), *Place Vendôme* (p. 86; 1/4 M.), *Opéra* (p. 79; 1/2 M.), *Boul. des Capucines* and *Boul. des Italiens* (p. 78 & 81; 1/2 M.), *Opéra-Comique* (p. 82; 2/3 M.), *Crédit Lyonnais* (p. 84; 1/2 M.), *Pont-Royal* (p. 291; 1/3 M.), *Gare du Quai-d'Orsay* (p. 292; 1/2 M.), *Palais de la Légion d'Honneur* (p. 292; 1/2 M.), *Pont de Solférino* (p. 294; 1/3 M.), *Ste. Clotilde* (p. 295; 3/4 M.).

Place de la Concorde (Pl. R, 15, 18; *II*; p. 63), at the W. end of the Rue de Rivoli. *Jardin des Tuileries* (p. 65; 220 yds.), *Champs-Elysées* (p. 69; 330 yds.), *Madeleine* (p. 77; 1/3 M.), *Boulevards de la Madeleine* and *des Capucines* (p. 78; 1/4 M.. 1/2 M.); *Boulevard Haussmann* (p. 215; 2/3 M.), *Pont de la Concorde* (p. 65; 1/4 M.), *Chambre des Députés* (p. 292; 1/2 M.).

Stations and points of interest near them (the distances are given in parenthesis). — Uniform fares: 25 c. and 15 c.

The stations are about 500 mètres, or 1/3 M., distant from each other.

Champs-Elysées (Pl. R, 15; *II:* p. 69), at the entrance of the Ave. Alexandre III. *Grand* and *Petit Palais* (p. 69; 55 yds., 110 yds.), *Palais de l'Elysée* (p. 69; 1/4 M.), *Théâtre Marigny* (p. 38; 165 yds.), *Esplanade* and *Gare des Invalides* (p. 295; 1/2 M.), *Hôtel des Invalides* (p. 296; 3/4 M.).

Rue Marbeuf (Pl. R, 12; *I*). *St. Philippe-du-Roule* (p. 75; 1/3 M.), *Maison François Ier* (p. 219; 1/2 M.), *Notre-Dame-de-Consolation* (p. 220; 1/2 M.). — Still under the Ave. des Champs-Elysées.

Avenue de l'Alma (Pl. R, 12; *I*). *Elysée Palace Hotel* (p. 3), *Pont de l'Alma* (p. 220; 1/2 M.). — The line here attains a depth of 90 ft.

Place de l'Etoile (Pl. R, 12; *I:* p. 75). *Arc de Triomphe* (p. 75), Avenues mentioned at p. 76. — Branch lines to the *Trocadéro* and the *Porte Dauphine*. Junction for the *Ligne Circulaire Nord* (see below).

Rue d'Obligado (Pl. B, 9), below the Avenue de la Grande-Armée (p. 76). *Chapelle St. Ferdinand* (p. 218; 1/4 M.).

Porte Maillot (Pl. B, 9; p. 230), at the beginning of **Neuilly** (p. 218) and near the Bois de Boulogne (p. 230) and the Jardin d'Acclimatation (p. 232; 1/2 M.).

The following branch-lines diverge from the Place d'Etoile. To the Quai de Passy, viâ the stations in the **Avenue Kleber** (p. 225) and the **Rue Boissière** (*Musées Guimet* and *Galliéra*, pp. 221, 220; 330 yds., 1/3 M.), **Trocadéro** (Pl. R, 9, 8; *I;* p. 225): *Pont d'Iéna* (p. 227; 1/3 M.), *Champ de Mars* (p. 304; 1/2 M.), *Tour Eiffel* (p. 304; 1/2 M.), **Quai de Passy** (Pl. R, 8). — To the Porte Dauphine, viâ the **Place Victor-Hugo** (p. 76), **Porte Dauphine** (Pl. R, 6), at the entrance to the Bois de Boulogne (p. 230).

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2. Northern Circle from the Porte Dauphine to the Place de la Nation.

The Stations are about 1/3 M. apart.

Porte Dauphine (Pl. R, 6), see above.

Place Victor-Hugo (see above).

Place de l'Etoile (Pl. B, R, 12; *I;* p. 75 and above). — Under the Avenue de Wagram.

Place des Ternes (Pl. B, 12): *Russian Church* (p. 214; 330 yds.).

Rue de Courcelles (Pl. B, 12), under the Boul. de Courcelles (p. 217).

Parc Monceau (Pl. B, 13; p. 217), *Musée Cernuschi* (p. 216; 1/4 M.), *Place de Wagram* (p. 216; 1/2 M.).

Avenue de Villiers (Pl. B, 14, 15). *Place* and *Boulevard Malesherbes* (pp. 216-218; 1/3 M.), *St. Augustin* (p. 216; 1/2 M.). — Then below the Boul. des Batignolles (p. 217).

Rue de Rome (Pl. B, 17), *Place de l'Europe* (p. 208; 1/3 M.), *Gare St. Lazare* (p. 208; 1/2 M.).

Place de Clichy (Pl. B, 17; p. 214), *Eglise de la Trinité* (p. 208; 1/2 M.). — Then below the Boul. de Clichy (p. 211).

Place Blanche (Pl. B, 17), *Cimetière Montmartre* (p. 211; 1/4 M.). — Thence under the Boul. de Clichy and the Boul. de Rochechouart (p. 211).

Place Pigalle (Pl. B, 20), *Musée Gustave-Moreau* (p. 206; 1/3 M.), *Notre-Dame-de-Lorette* (p. 206; 1/2 M.). — Still under the Boul. de Rochechouart.

Place d'Anvers (Pl. B, 20; p. 209), Cable-tramway from the Place St. Pierre to the *Sacré-Cœur* on Montmartre (pp. 209; 220 yds.). — Beyond the Rue de Clignancourt the line is carried on viaducts above the Boulevards de Rochechouart, de la Chapelle, and de la Villette (high-level line, p. 234).

Boulevard Barbès (Pl. B, 23), *Gare du Nord* (p. 204; 1/3 M.), *St. Vincent-de-Paul* (p. 204; 1/3 M.).

Stations and points of interest near them (the distances are given in parenthesis). — Uniform fares: 25 c. and 15 c.

The stations are about 1/2 M. distant.

Place de la Chapelle (Pl. B, 23), *Gare du Nord* (p. 204; 1/2 M.), *Gare de l'Est* (p. 204; 1/2 M.), *St. Laurent* (p. 204; 3/4 M.).
Rue d'Aubervilliers (Pl. B, 26), *Abattoirs of La Villette* (p. 236; 1 1/4 M.).
Rue d'Allemagne (Pl. B, 26; p. 234), *Bassin de la Villette* (p. 236; 165 yds.), *Buttes-Chaumont* (p. 235; 1/2 M.).
Station du Combat (Pl. B, 27; p. 234), *Buttes-Chaumont* (p. 235; 1/2 M.). — The high-level portion of the line ends here and we proceed under the Boul. de la Villette.
Rue de Belleville (Pl. B, R, 30), *Place de la République* (p. 85; 1/2 M.). — Then below the Boul. de Belleville.
Rue des Couronnes (Pl. R, 30; p. 245). — Still below the Boul. de Belleville.
Rue de Ménilmontant (Pl. R, 30), *Notre-Dame-de-la-Croix* (p. 245; 1/4 M.), *Réservoir de la Dhuis* (p. 245; 1 M.). — Under the Boul. de Ménilmontant (p. 246).
Père-Lachaise (Pl. R, 29, 32), *Avenue Gambetta*, at the N. E. entrance to the Cemetery (p. 237; 1/3 M.; the next station is nearer), *Place Gambetta* (p. 245; 220 yds.). — Still under the Boul. de Ménilmontant.
Avenue Philippe-Auguste (Pl. R, 32; p. 246). Principal entrance to the cemetery of *Père-Lachaise* (p. 237; 220 yds.), *Rue de la Roquette* (p. 237), *Place Voltaire* (p. 237; 1/2 M.). — Then under the Boul. de Charonne (p. 247).
Rue de Bagnolet (Pl. R, 32). — Still under the Boul. de Charonne.
Place de la Nation (Pl. R, 31; p. 246). The exit side of this station is at the end of the Av. de Bel-Air. The entrance for the Porte Maillot line (No. 1) is at the end of the Rue Fabre d'Eglantine (sub-way). — The line runs below the Avenue du Trône and the Cours de Vincennes (p. 247).
Porte de Vincennes (Pl. R, 34; p. 247). Station for the Chemins de Fer Nogentous (p. 247; 330 yds.). *Bois de Vincennes* (p. 250; 1 1/4 M.).

Additional lines are being laid, or are projected, as follows: 1. South Circle, from the Place de l'Etoile (Pl. B, 12) to the Place d'Italie or the Pont d'Austerlitz (Pl. G, 25), 14 M. — 2. From the Boul. de Courcelles (Pl. B, 15) to Ménilmontant (p. 245; Pl. R, 30), through the centre of the city (Opéra, Bourse), 5 1/2 M. — 3. From the Porte de Clignancourt (Pl. B, 19) to the Porte d'Orléans (Pl. G, 18), 7 M. — 4. From the Boul. de Strasbourg (Gare du Nord; Pl. B, 24) to the Pont d'Austerlitz (Pl. G, 25), 7 M. — 5. From the Cours de Vincennes (Place de la Nation; Pl. R, 31) to de Place d'Italie (Pl. G, 23), 2 1/2 M. — 6. From the Palais-Royal (Pl. R, 20-21) to the Place du Danube (Pl. B, 32). — 7. From the Opéra to Auteuil (Porte Molitor).

List of the Stations of the Chemin de Fer de Petite Ceinture.

(Comp. the annexed Plans and p. 29 of the Handbook.)

Miles	
	Gare St. Lazare (p. 208). Place de l'Europe (p. 208). Tunnel.
1	*Les Batignolles*, where the St. Germain, Normandy, and Versailles lines diverge.
1 3/4	*Courcelles-Ceinture* (Pl. B, 11). At this station the two ends of the line encircling the city unite.
1 4/5	*Courcelles-Levallois*. Passengers for Clichy or Belleville change here, ascending the staircase opposite the exit. No time to lose. — Towards Auteuil, tunnel.

Miles	
2½	*Neuilly-Porte-Maillot*, the station for Neuilly (p. 218). Two tunnels.
3¼	*Avenue du Bois-de-Boulogne*, at the entrance to the Bois (Porte Dauphine).
3¾	*Avenue Henri Martin* (p. 228), also near the Bois. Two short tunnels.
4	*Passy* (p. 228). To the right the *Ranelagh* (p. 228).
5	**Auteuil** (p. 229), at the S.E. end of the Bois de Boulogne, near the racecourse (p. 232). Then the **Viaduct* mentioned at p. 229. On the right are the Bois de Boulogne, St. Cloud, the heights of Sèvres and Meudon, the viaducts of the Versailles lines, Issy, etc. On the left the city itself with the Eiffel Tower, Champ-de-Mars, Trocadéro, etc.
5¾	*Point-du-Jour*. *View still more picturesque. The Seine is now crossed by an imposing **Viaduct* (p. 229).
6¼	*Grenelle*, where a branch diverges to the Champ-de-Mars and another to Les Moulineaux (Sèvres, St. Cloud, p. 338). Embankment. View.
7¼	*Vaugirard-Ceinture*. To the left, the Jesuit college. Tunnel.
7¾	*Ouest-Ceinture*, where the line passes under the Rive Gauche railway; carriages changed for Versailles (see p. 340).
9	*Montrouge*. The next tunnel (⅔ M. long) intersects the Catacombs.
9¾	*Parc de Montsouris* (p. 329), where passengers for the Sceaux railway alight (p. 398). Goods station.
10½	*La Maison Blanche*. To the right is the *Hospice de Bicêtre* (p. 398). Tunnel.
11¼	*Orléans-Ceinture*, junction for the Orleans railway. The train now crosses the Seine by the Pont National. To the left the Wine Stores of Bercy.
12	*La Rapée-Bercy*. The train crosses the Lyons line and the Aven. Daumesnil by a viaduct, near the Bois de Vincennes (p. 250).
12½	*Rue Claude-Decaen*, the most convenient station for this Bois.
12¾	*Bel-Air-Ceinture*, where carriages are changed for Vincennes. St. Mandé, to the right, see p. 249.
13½	*Avenue* or *Cours de Vincennes*. On the left the columns of the Place de la Nation (p. 246).
14¼	*Charonne*. Long tunnel (1¾ min.) on the E. side of Père-Lachaise (p. 237).
15¼	*Ménilmontant*. A long tunnel passes under part of Belleville (2½ min.) and a cutting intersects a corner of the Buttes-Chaumont (p. 235).
16½	*Belleville-Villette*. To the right, the cattle-market and 'abattoirs' of La Villette (p. 236). We cross the *Canal de l'Ourcq* (p. 236).
17	*Pont-de-Flandre*, the station for the 'abattoirs'. Docks. Gas-works.
17½	*Est-Ceinture*. Exclusively for passengers by the Ligne de l'Est. No exit.
18¼	*La Chapelle-St-Denis*, the junction for the trains coming from the Gare du Nord (1¼ M.), between the station of *Pont Marcadet*, in the Rue Ordener and the goods-station. Junction for the St. Denis and other lines. To the left, Montmartre (p. 209).
19	*Boulevard Ornano*, near the cemetery of St. Ouen.
19¾	*Avenue de St. Ouen*. St. Ouen village.
20½	*Avenue de Clichy*. Open view. The train passes under the Ouest line.
21	*Courcelles-Ceinture* (see above). Passengers returning to *St. Lazare* alight here (no time to lose), and enter the St. Lazare train at the adjacent *Courcelles-Levallois* station (see above).

River Steamboats.

Comp. p. 28 of the Handbook and our Plans of Paris, in which the various stopping-places are indicated by ● and ⊙ for the steamboats plying between Charenton and Auteuil and the Pont d'Austerlitz and Auteuil, and by ○ for those between the Pont-Royal and Suresnes. The names of the stations touched at (not always the same) are displayed on the pontoons.

Charenton-Auteuil. (10 c.; Sun. and holidays, 20 c.)	Bank	Pont d'Aust.-Aut. (10 c.; Sun. and holidays, 20 c.)	Bank	Pont-Roy.-Suresnes. (20c.; Sun. and holidays, 40 c.)	Bank
CHARENTON (p. 252)					
Alfortville (p. 252)	r.				
Les Carrières	l.				
Quai d'Ivry	r.				
Magasins Généraux	l.				
Pont National	r.				
Pont de Tolbiac	r.				
Pont de Bercy	l.				
PONT D'AUSTERLITZ	r.	PONT D'AUSTERLITZ			
Jardin des Plantes, in ascending (p. 367)	r. l.	Jardin des Plantes (p. 317), 2nd pier.	l.		
Pont de la Tournelle	l.	*Pont Sully*	île		
Boul. St. Germain		Boulev. Henri IV			
		Pont St. Louis	île		
		Ile St. Louis (p. 262)			
		Pont d'Arcole	r.		
HÔTEL DE VILLE (Place; p. 168)	r.	Hôtel de Ville (p. 169)			
		Pont-Neuf (p. 253)	l.		
QUAI DU LOUVRE	r.	Pal. de Just. (p. 255)			
Louvre (p. 92).		*Pont du Carrousel* or *des Sts.-Pères* (p. 291)	l.		
PONT-ROYAL (p. 291)	l.	PONT-ROYAL (p. 291)	l.	PONT-ROYAL (p. 291)	r.
Rue du Bac (p. 294)		Tuileries (p. 67)		Tuileries (p. 67)	
PONT DE LA CONCORDE	l.	PONT DE LA CONCORDE	l.	PONT DE LA CONCORDE	r.
Pont Alexandre III (p. 219)		Place de la Conc. (p. 63), Champs Élysées (p. 69)		Place de la Conc. (p. 63), Champs Élysées (p. 69).	
PONT DES INVALIDES (p. 219)	l.	Pont des Invalides (p. 219)			
Pont de l'Alma (p. 220)	l.	*Pont de l'Alma* (p. 220)	l.	*Pont de l'Alma* (p. 220)	r.
PONT D'IÉNA (p. 227).	l.				
Champ-de-Mars		*Quai de Passy*	l.	*Quai de Passy*	r.
Trocadero (p. 225)					
Passy-Grenelle (p. 228)	île			QUAI D'AUTEUIL	r.
				Les Peupliers	r.
Pont de Grenelle	île	*Pont de Grenelle*	l.	*Billancourt*	r.
Allée des Cygnes (p. 229)		Allée des Cygnes (p. 229)		*Bas-Meudon* (p. 336)	r.
		Pont Mirabeau (p. 229); Javel	l.	*Bellevue Funiculaire* (p. 336)	l.
La Galiote (Auteuil, p. 229)	r.			SÈVRES (p. 336)	l.
Quai d'Auteuil POINT-DU-JOUR (p. 229)	r.	AUTEUIL (*Point-du-Jour*; p. 229).	r.	*Boulogne* (p. 338)	r.
				ST. CLOUD (p. 338)	l.
				Les Coteaux	l.
				Longchamp (on race days; p. 232)	
				SURESNES (p. 339)	l.

Cab Tariff.

Extract from the Rules and Regulations.

It is the duty of every driver to offer his *number* to the person who engages him. Any passenger having cause for complaint against the driver must produce the number-slip.

The driver of a disengaged cab, whether plying for hire in the street or waiting his turn on a rank (irrespective of his position in such rank), is bound to drive to whichever point the person engaging him may direct.

Cabmen are not *obliged* to accept more than the legal number of passengers (2 in the case of ordinary cabs with a *strapontin*). They may decline to carry animals.

Drivers are bound to assist in loading and unloading luggage. Those whose cabs have no *galerie* may refuse to take anything beyond hand-baggage, but they are not as a rule unreasonable in this respect.

(Comp. also pp. 25, 26 of the Handbook.)

Within the City.	From 6 a. m. in summer *(1st April to 30th Sept.)*, and from 7 a. m. in winter *(1st Oct. to 31st March)*, till 12.30 at night:		From 12.30 at night till 6 a. m. in summer *(1st April to 30th Sept.)*, and till 7 a. m. in winter *(1st Oct. to 31st March)*:	
Cab hired in street or at a station:	*Per Drive*	*Per Hour*	*Per Drive*	*Per Hour*
	fr. c.	fr. c.	fr. c.	fr. c.
Ordinary Cabs for 2 pers.	1 50	2 —	2 25	2 50
Ordinary Cabs for 4 pers.	2 —	2 50	2 50	2 75
Landau for 4 pers. . . .	2 50	3 —	3 —	3 50

Beyond the Fortifications.	From 6 a. m. till 12 at night in summer, or from 6 a.m. till 10 p. m. in winter.		
	When the hirer returns to the town in the same cab:	When the hirer does not return, he must make additional payment of:	When the cab is hired outside the town:
	Per Hour	*Return Money*	*Per Hour*
	fr. c.	fr. c.	fr. c.
Ordinary Cabs for 2 pers..	2 50	1 —	2 —
Ordinary Cabs for 4 pers..	2 75	1 —	2 75
Landau for 4 pers. .	3 —	2 —	3 —

By the hour. The minimum charge is for one hour, after which the payment is calculated by fractions of five min. each.

Luggage, one trunk 25 c , two 50 c., three or more 75 c.

Gratuities may not be demanded by the drivers, but it is usual to give 20 or 25 c. per drive, or per hour, in addition to the fare.

The colours of the *lamps* indicate the respective dépôts to which the cabs belong, and it is important to bear these in mind at night (see p. 25). Cabs belonging to the Arc de Triomphe quarter have white lamps; Popincourt-Belleville (N.E.), blue; Poissonnière-Montmartre (central), yellow; Passy-Batignolles (W.) red; Invalides-Observatoire, and the left bank of the Seine, green.

Articles left in cabs should be given up by the cabmen at the Préfecture de Police, where application should be made for them (p. 224).

Taxameter Cabs.

In August, 1904, about 1000 *Taxameter Cabs* (*Taxamètres; Voitures à Compteur*) were placed for hire on the streets of Paris. These vehicles, resembling the taxameter-cabs successfully introduced into Berlin, Leipzig, and other German towns, are provided with indicators clearly showing the fare due for each drive, thus obviating all uncertainty or risk of dispute with the drivers. On entering the cab, the hirer should see that in the space marked 'Tarif' a red disc appears when the vehicle is hired for a drive (*course*) and a blue disc when it is taken by the hour.

The 'taxameter' is situated on the seat to the right of the driver, and bears a small flag when the cab is disengaged.

For short drives (fare 75 c.) for two persons, these cabs are nearly as economical as omnibuses, and much more convenient; while their advantages for persons not conversant with French are obvious.

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LEIPZIG: KARL BAEDEKER.
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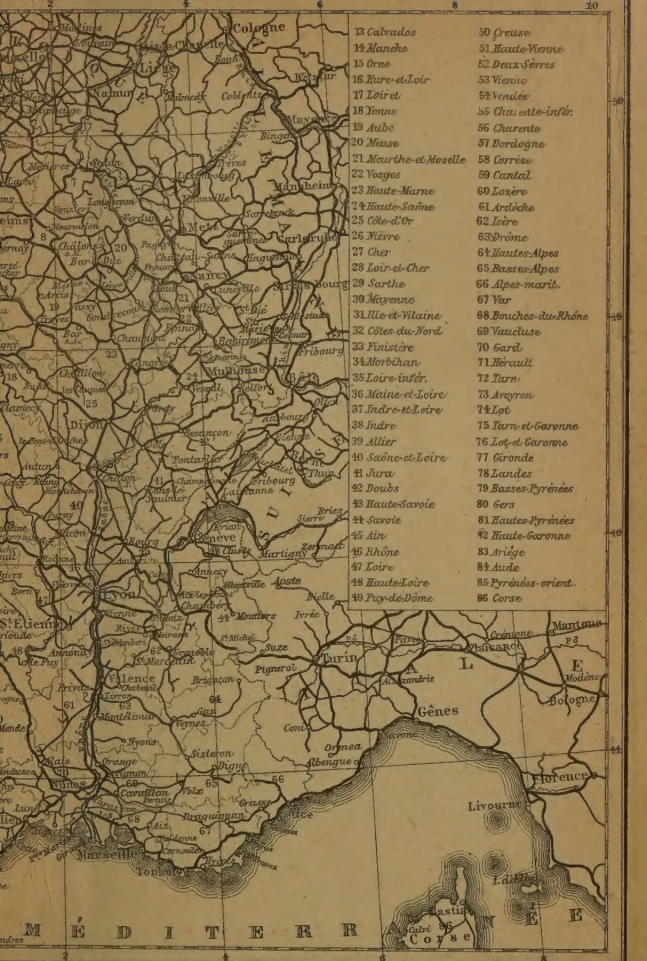
13 Calvados
14 Manche
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16 Eure-et-Loir
17 Loiret
18 Yonne
19 Aube
20 Meuse
21 Meurthe-et-Moselle
22 Vosges
23 Haute-Marne
24 Haute-Saône
25 Côte-d'Or
26 Nièvre
27 Cher
28 Loir-et-Cher
29 Sarthe
30 Mayenne
31 Ille-et-Vilaine
32 Côtes-du-Nord
33 Finistère
34 Morbihan
35 Loire-inférr.
36 Maine-et-Loire
37 Indre-et-Loire
38 Indre
39 Allier
40 Saône-et-Loire
41 Jura
42 Doubs
43 Haute-Savoie
44 Savoie
45 Ain
46 Rhône
47 Loire
48 Haute-Loire
49 Puy-de-Dôme
50 Creuse
51 Haute-Vienne
52 Deux-Sèvres
53 Vienne
54 Vendée
55 Charente-inférr.
56 Charente
57 Dordogne
58 Corrèze
59 Cantal
60 Lozère
61 Ardèche
62 Loire
63 Drôme
64 Hautes-Alpes
65 Basses-Alpes
66 Alpes-marit.
67 Var
68 Bouches-du-Rhône
69 Vaucluse
70 Gard
71 Hérault
72 Tarn
73 Aveyron
74 Lot
75 Tarn-et-Garonne
76 Lot-et-Garonne
77 Gironde
78 Landes
79 Basses-Pyrénées
80 Gers
81 Hautes-Pyrénées
82 Haute-Garonne
83 Ariège
84 Aude
85 Pyrénées-orient.
86 Corse
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Coblentz
Trèves
Metz
Carlsruhe
Nancy
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Fribourg
Mulhouse
Dijon
Besançon
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